



# THE NEW YORK



# DRAMATIC MIRROR.

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## THE NEW DEPARTURE.

BY DION BOUCICAULT.

Sixty years ago a young dramatic poet arose in France who denied the tenets of the classic faith, proclaiming: "tout ce qui est dans la Nature est dans l'art; le Drame résulte de la combinaison du sublime et du grotesque; le Drame est l'expression de l'époque moderne" (All that is natural is artistic. Drama is the combination of the sublime and the grotesque. Drama is the expression of the present age).

Three hundred years ago Shakespeare was practicing what Victor Hugo announces as a discovery. Hamlet is a combination of the sublime and the grotesque throughout the whole work, and in nowhere in more daring a fashion than in the scene of the grave-digger with the prince. It is scarcely correct, therefore, to say that the drama is the expression of the present age. But Frenchmen, whose minds are bounded by the fortified limits of Paris, assume that nothing occurs elsewhere; or, if it does, it does not matter until a Frenchman sees it.

When Hugo wrote the above lines he was engaged in leading a phalanx of young minds against the established government of the drama. He insisted that sublimated melodrama—such was Ruy Blas, Hernani, Le Roi S'amuse—was entitled to throne itself in the Théâtre Français, beside the *chef d'œuvre* of Racine and Corneille. And so the romantic school successfully invaded the sacred places and stayed there.

Recently another revolutionary tidal wave seemed to threaten the drama. It was part of a widely spread schism that affected generally the artistic world. The grotesque element threatened to swamp the sublime; beauty was discovered in ugliness, grace in distortion, anything was acceptable but what had been accepted. Iconoclasm was not confined to natural philosophy and religious doctrine, so Japanese sculpture displaced that of Rome. Whistler grimaced successfully on canvas, and Zola preached the stercorous in literature. And now this craze reaches the drama. We are told (see "Le Naturalisme au Théâtre," of Zola; the productions recently essayed in Paris; the peculiar dramas of Ibsen; the writings of thoughtful essayists in this country and in Europe) we are told, I say, that the drama as it is, and as it has been, is imperfect, and a conventional matter; that a higher, truer form and spirit has been discovered which is destined to sweep into respectable obscurity the works of all the dramatists, great and small, from Marlowe to me, to make room for a new order of things dramatic.

Here let us distinguish *Le Drame* of Victor Hugo from our mere modern acceptance of the same word. He meant the Shakespearean form of tragedy; we do not mean any form of tragedy, but a sentimental play in which the characters and incidents are life-sized, and in which the language should be commonplace—to be natural. The naturalists seem to assume that the theatre should be occupied and concerned with this kind of work, and that no other is worthy of consideration. They appear to exclude the works of the Greek tragic poets, of Shakespeare, Molière, Congreve and Sheridan, as antique errors. But as a legitimate offspring of the dramatic Muse and as a sylvan play, The Old Homestead should be regarded with more admiration than *As You Like It*.

They deny that the drama, as it exists, is a true copy of nature, as they claim it should be. The subject of a drama, they say, is shaped into a plot, in which the incidents are grouped artificially. Such episodes do not occur in nature. The group of characters is equally artificial and conventional. The language is transcendental. In fact there is no element in the drama that is not unnatural. I understand more clearly their objections to our art than the principles they seek to establish; but so far as we can see into the vague, they object to the composition, as a photograph might object to a picture by Salvator Rosa or by Poussin. Undoubtedly, the photographer of the Grand Canal of Venice is more true to nature, in its details, than is the work of Casabian.

Last Spring, Mr. A. M. Palmer placed in my hands the works of Ibsen, and called my particular attention to one of them entitled *The Pillars of Society*. I found the piece much too long for our habits of session, so I suggested certain compressions. But all read and done I failed to perceive any revelation in the play. There was no particular novelty either in its form or treatment. A shipbuilder who holds a leading social position in a small seaside town, a model of respectability, has a past which is rather rocky. He has committed an act for which another man has suffered in public opinion. This man returns from America and finding his damaged character, naturally demands the facts shall be discovered to the community, which means the ruin of the shipbuilder. The impostor promises to confess, but begs the injured man to return to America, to which country he sends him in a "coffin" ship sure to founder at sea. In the same vessel goes the only son of the shipbuilder, who is a fugitive from his father's cruelty. His elopement is not discovered until the parting guns announce the sailing of the fated ship.

Hello! Eh? But is not this a complication of incidents very like what a poor be-nighted creature like myself might call a good plot for a domestic drama of the used-up period? Perhaps I might have tried to accentuate the characters a little more clearly, and the dialogue would not have been strictly what one may hear at any street corner or in a club window.

The test of excellence in the treatment of characters composing the *dramatis persona* of a play is, or should be, that the sentiments, forms of expression, the moral and mental being of each character is made so distinct that the speech of one cannot be transferred into the mouth of another, without being palpably out of place. Joseph Surface cannot use the speeches of Charles without manifest impropriety; but in *The Pillars of Society*, I think the characters might interchange speeches without detection.

"True," quoth my Ibsenite; "but if you listen to any group of speakers in the street, each does not exhibit his character as he speaks. If he did such a group would seem preposterous! And there you are."

The existence of the drama depends on conditions which, it may be admitted, are not, in this modern sense, natural. The space of time occupied by the representation of a play should not exceed three hours. That is essential. Within that time a group of human beings must be employed in an important action—that is, one of a kind to command the interest of the spectators in the incidents and to engage their sympathies with the sufferings of the characters, and they must begin, develop, and complete the subject. Is it possible in nature to find such a succession of incidents affecting such a group of characters and completing the issue in three hours? And if we push naturalism to apply its own principles I may demand that the story shall, from its first incident to its last, be accomplished within three hours. But this is the Greek unity of Time, so the tail of the serpent returns to its mouth! If this modern departure prove to have anything new and good in it, if it even tend to check the decline of our drama, let us receive it with every expression of welcome. But if it be a literary fad and a "doll's house," let us dandle it as an amusement.

I might observe that the attempts in Paris by Zola and the dramatic efforts of others to produce plays on this system have proved failures; it has yet to be seen if Ibsen, who may be regarded as a dramatist of mixed principles, will prove successful. But this might be regarded as a poor argument; a public is more susceptible of prejudice than the individual; and what it hoots to-day it will applaud to-morrow, so let this matter have a fair trial. I do not expect the verdict will place Ibsen above Hugo, or Zola above the younger Dumas.

We hear so much about realism and naturalism that it is time those terms should be defined and understood. Zola published some years ago a book on naturalism. I have searched it for something distinct, but can find nothing but vapor. I have tried earnestly to discover what these terms may mean.

We are told vaguely that the tendency of the world of thought is ever toward a higher

and better condition. I do not see it. I cannot perceive that the Elizabethan age exhibited a lower intellectual stratum than the reign of Queen Anne; nor do I feel that from that literary and formal epoch we have mounted to a higher region in this Victorian age. What I do see is the intrusion of science into art. Imagination is confounded with mathematics. Poetry—and drama is its highest form—is not an exact science (if it had been Francis Bacon could have written Shakespeare); it is diametrically the reverse. I here disclaim that realism, naturalism, or any other ism, has any place or business whatever in our art; nor do I believe those elements are at home in any art. I believe that each art is an imitation of nature, each employing its own means, its sole object being to give pleasure. The more pure and noble the pleasure the higher the art.

The drama is the highest form of art, simply because it fills the mind with the highest and purest form of pleasure. No picture, however well painted; no statue, however beautifully moulded; no piece of music, however grandly composed, can command the souls of men and *endure* therein, as doth the terrible struggle of Othello with his fatal passion. Musical devotees may dispute this assertion; but when any piece of music shall live for three centuries, pervading the minds of civilized mankind; never losing its freshness and its touch with the heart, then I can believe and acknowledge that music is the equal of the drama. Until then let that Muse remain where the Greeks placed her in attendance on our mystery.

I am asked: Is the drama intended to be an exact reproduction of nature? I answer distinctly: No!

A man leaves his home in the morning, proceeds to his daily affairs, meets haply sundry persons, with whom he speaks on various subjects, transacts his business. Do three hours of such a life constitute a drama? If such incidents and conversation were represented, ever so faithfully, would any audience be content to listen and admire such a chunk of nature simply sliced out of real life?

When the photographic portrait is drawn by the sun, it gives an exact reproduction of the face of the sitter—every line, spot, freckle, and minute imperfection is brought into the foreground. The photographer employs art to efface these blemishes, and then we have a likeness. Why doth he so? For the same reason that I, in giving a likeness of a human being in one of my comedies, endeavor to preserve a likeness by the expression which is the life of the man, and not by a pimple on his nose or any other causal defect.

I was, I believe, one of the first to introduce realities on the stage. I now honestly believe it were better for the drama to return to the primitive conditions of the Shakespearean period, where there was no scenery; where the poet relied on his power to conjure the scene, and place the audience in Rome or in Ardennes, just as the novelist of this day makes the mind of the reader behold the scenes he describes. I never yet met with a novel where the illustrations, if such were introduced, realised the ideas I had formed in my imagination of the scenes painted by the critic. How grotesque are the efforts of Gustave Doré to keep pace with Dante!

Albert Edmond Lancastor, dramatist and journalist, will contribute an article on "Mirth in Melodrama" next week.

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### PALMER'S BREAKFAST TO WYNDHAM

The guests, to the number of seventy, bidden by A. M. Palmer to the breakfast given in Charles Wyndham's honor, on Monday assembled in the large drawing rooms at Delmonico's a little after noon. It was a truly representative gathering, composed of men eminent in the various learned professions, and literary and artistic pursuits, and their presence was an equal compliment to the host and the celebrated English actor.

The breakfast was a dainty affair, prepared and served in Delmonico's best manner, which is equivalent to saying that it closely approached perfection. The broad tables were ranged around three sides of the hall room, which was brilliantly illuminated and made fragrant by a profusion of flowers. In

the centre of the room there was a pyramid of palms and tropical plants. The princely feast was discussed under most enjoyable circumstances, an orchestra meanwhile adding the charm of music to the occasion.

Mr. Wyndham sat on the right of Mr. Palmer, and Edwin Booth on the left. Among those present were: Col. John A. Cockerill, Wilson Barrett, General Sherman, David Dudley Field, General Thomas L. James, John Townsend, Chauncey M. Depew, Judge Joseph F. Daly, General Daniel E. Sickles, E. A. Dithmar, Brander Matthews, Marshall P. Wilder, T. Henry French, E. C. Stanton, Louis Aldrich, Harrison Grey Fiske, Laurence Hutton, Daniel G. Rollins, John D. Crimmins, J. I. C. Clarke, Maurice Minton, Col. Tom Ochiltree, Daniel Dougherty, A. A. Stewart, Dion Boucicault, ex-Judge A. J. Dittenhoefer, A. E. Bateman, Captain William M. Connor, Daniel Frohman, G. E. Studwell, E. M. Knox, T. Kirkpatrick, E. G. Gilmore, E. E. Rice, Marshall Mallory, E. M. Allend, Eugene Tompkins, Henry E. Dixey, Peter Cooper Hewitt, Isaac H. Bailey, Dr. William Tod Helmuth, J. J. O'Donohue, Dr. Egbert Guernsey, James E. Smith, Frank Fuller, Dr. A. Ruppaner, Father Harry McDowell, T. E. Roeske, Rudolph Aronson, Henry C. Miner, Al. Hayman, Howard Carroll, William Bispham, F. A. Lovecraft and General Horace Porter.

About half past three, Mr. Palmer rose from his seat, and after acknowledging the applause, spoke as follows: "We are often told that a good playwright takes his audience into his confidence at the beginning of the play. I am going to take you into my confidence in a way that will be agreeable to you all. Only a few among you I will call upon to speak, and those few are veterans, to whom the rattle of the coffee cups is as the sound of the bugle to the war horse. We are assembled to do honor, not only to a gentleman who is the foremost comedian of the English stage, but to one who is a foremost member of the English managerial guild. He is a great actor, a great manager and a good friend. Gentlemen, I drink to the health of Charles Wyndham."

In a few well-chosen words Mr. Wyndham expressed his gratitude for the welcome he had received during his present visit and for the honor that so representative and distinguished a gathering of American brains and talent was now doing him. His only grievance in this country was that he was praised too highly, but he should never be ungrateful for the kindness and courtesy shown him.

"There was a time," said General Sherman, the next speaker, "when the discord of jealousy reigned between English and American actors; this ill-feeling has died away. We have had great actors in America, but let each one do his part, and do it well, and when the time comes when men shall be brothers the world over, it will be in great part due to the influence of our stage."

In response to a toast, "Our Brethren and Sisters of the English Stage," General Horace Porter said that he thought of Mr. Wyndham, as they would say in Maine, that he was undergoing a good deal of comfort. The night he went to see Mr. Wyndham the theatre was so full that they had already begun to deny admission to fat men, and the lean man had to leave his cane outside.

Chauncey Depew, last but not least, next rose and spoke at length on the "American Stage." "We have been proud of the American stage for half a century. We have been proud of the powerful methods of Forrest and we are proud of the subtlety of Booth. We had our pride of comedy in Gilbert; we have it in Florence and in Jefferson. But we welcome genius from wheresoever it comes. We have learned much from all these great English actors and actresses who visit us. But I don't like tragedy; I thank God for the man or woman who makes me laugh."

On the conclusion of the speeches, Mr. Wyndham proposed the last toast, "My Hosts," and the company dispersed.

WILLIAM L. LYKENS, manager of Morris Mitchell, is reported to be quite ill in Philadelphia.

# THE NEW YORK DRAMATIC MIRROR.

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\* \* \* The Mirror has the Largest Dramatic Circulation in America.

## CURRENT AMUSEMENTS.

BROADWAY THEATRE—BOOTH—MODJESKA, 8 P. M. CASINO—SHAWNEE, 8:15 P. M. BOCKSTADER'S—MINSTRELS, 8:30 P. M. GRAND OPERA HOUSE—A DARK SECRET, 8 P. M. HARLEM OPERA HOUSE—HERSHORN'S VAUDEVILLE, 8 P. M. KOSTER AND NIALL'S—OUR ARMY AND NAVY, 8 P. M. LYCEUM THEATRE—THE CHARITY BALL, 8:35 P. M. MADISON SQUARE THEATRE—AUNT JACK, 8 P. M. PALMER'S THEATRE—THE CANDIDATE, 8 P. M. PROCTOR'S 23D ST. THEATRE—SHERARDON, 8:15 P. M. PEOPLE'S THEATRE—FERNCLIFF, 8 P. M. TONY PASTORE'S—TONY PASTORE'S OWN COMPANY, 8 P. M. THIRD AVENUE THEATRE—PAT BOONE, 8 P. M. UNION SQUARE THEATRE—THE COUNTY FAIR, 8:15 P. M. WILD AND COLLYER'S THEATRE—RUNNING WILD, 8 P. M.

## SPECIAL CONTRIBUTORS.

DION BOUCICAULT BRANDER MATTHEWS  
HENRY GUY CARLETON E. A. DITHMAR  
ELWYN A. BARRON CLINTON STUART  
WILLIAM GILLETTE CHARLES BARNARD  
ALBERT E. LANCASTER B. E. WOOLF  
G. E. MONTGOMERY LAURENCE HUTTON

## LOSE NO TIME!

ADVERTISEMENTS for the Christmas Number of THE DRAMATIC MIRROR cannot be inserted unless received on or before Saturday next, when the pages will be closed.

Intending advertisers who have not yet applied for space are requested to consider this notification and send their "copy" in immediately to avoid missing representation in the greatest CHRISTMAS MIRROR ever published.

## FIGHTING FOR FAIR RATES.

LAST week the representatives of the American Theatrical Managers' Association, with their counsel, appeared before the Inter-state Commerce Commission, sitting at Washington, to lay before that tribunal the peculiar hardships suffered by managers under the workings of the Inter-state law, and to ask for relief.

The managers testified at length respecting the conditions of theatrical travel, the necessity for a lower and uniform special rate throughout the whole country, and the facts and figures elicited from them were strongly favorable to the readjustments prayed for.

The learned counsel for the Association, ex-Judge DITTENHOFFER, made an eloquent and effective plea in behalf of the object in view, and there is reason to believe that the Commissioners were impressed. It is likely to be some time yet, however, before the result of these proceedings is reached and announced.

Unquestionably the Commission should interpret the law fairly to the interests of the immense class of theatrical travelers. The present rates are oppressive, and there is no doubt that through them managers' profits and actors' salaries have both suffered a decline.

But even if the Commission refuses to give the relief demanded, the Managers' Association should not allow the matter to rest there. Even if it should be necessary to apply to Congress for an amendment to the Inter-state Commerce Act, the organization ought to pursue—so, no doubt, it will.

## A NEW FEATURE.

WITH this number, THE DRAMATIC MIRROR introduces a new literary feature in the form of a series of interesting and instructive dramatic essays by distinguished contributors, written in a popular style and dealing with subjects of the first importance in respect to the various departments of stage art. These articles will treat of playwriting, acting, scenic art, dramatic history, criticism, theatrical ethics, and a wide range of kindred topics. They will appeal to the intelligence of every actor, dramatist, manager, critic and playgoer in this country that is inclined to give serious thought to the theatre and its artistic development.

These essays will be neither heavy nor didactic; they will be dignified, able and honest expressions of the thoughts and opinions of men who have made the drama a life-study, and we are confident that they will give a healthy stimulus to dramatic art by directing attention to prevalent defects and expounding and emphasizing certain doctrines and principles that have heretofore been ignored or overlooked or permitted to fall into neglect.

We have long contemplated this new departure, but we deferred its inauguration until the present time in order that a genuinely representative force of contributors could be obtained. It has been our wish to supplement THE DRAMATIC MIRROR's functions as a veracious and comprehensive chronicle and critic of current theatrical affairs by presenting just such a series of important discussions as is now announced. It is, we may remark, an entirely new and original feature of dramatic journalism. Heretofore, such essays have been restricted to the pages of magazines like the *North American Review*, *Harper's* and the *Century*, wherein the essays of several of our special writers are occasionally seen.

It is our intention, with the co-operation of our new writers, to make this department a perfectly impartial tribune, wherein absolute freedom and independence of thought and opinion will prevail. To the capable understanding of our readers will the arguments of the debaters and advocates be left for adjustment and final judgment. All sides shall have a perfectly fair hearing, and not the least attractive phase of the undertaking is the promise of higher intellectual controversy it holds forth. Unquestionably the results will be an improvement in the condition of dramatic art and dramatic criticism, for in this rostrum the various experts will address the very men and women in whose hands lie the destinies of the American stage.

We are now able to announce a partial list of these contributors, to which others, of equal prominence, will be steadily added. It includes DION BOUCICAULT, BRANDER MATTHEWS, CHARLES BARNARD, LAURENCE HUTTON, ELWYN A. BARRON, E. A. DITHMAR, GEORGE EDGAR MONTGOMERY, WILLIAM GILLETTE, A. E. LANCASTER, B. E. WOOLF and CLINTON STUART.

These gentlemen are all noted either as literateurs, dramatic authors, or critics, and their position in the world of letters and the drama is a sufficient guarantee that they will all have something important to say. They will contribute to our columns at stated intervals. We are also in negotiation with the leading critics and dramatic writers of Paris and London for similar articles, and the names of these will be published shortly.

Mr. BOUCICAULT, who has been selected to open the intellectual tourney, furnishes our readers this week with food for thought in a brilliant and characteristically vigorous essay on naturalism, the new departure in dramatic art, for which we bespeak the careful attention of our readers.

We need only add that THE MIRROR itself will occasionally take a part in these discussions when opportunity offers; but as the opinions expressed by the writers are individual simply, it must not be assumed that we necessarily agree with them at all times.

THE MIRROR has always maintained the lead in dramatic journalism throughout Christendom as an honest, clean, and ably-written paper. Because of these characteristics as well as for its invaluable departments of news and criticism, it is the indispensable organ of the theatrical profession. On a square, firm foundation, its success and popularity have been built, and we doubt not that both will be considerably enhanced by this

latest example of a spirit of enterprise that is based not on sensational devices but on a sincere and earnest intention to be in all things the conservator of professional interests and the drama, considered from the art standpoint.

## A CLERICAL CRANK.

THE clerical bigot has turned up again. His name is DILLE—the Rev. Dr. DILLE—and he moves and has his being in Oakland, California.

It seems that this specimen of ecclesiastical intolerance recently devoted two evenings of his valuable time to a bitter denunciation of the drama. To judge from a communication, signed "A. A. D.", in the *Oakland Enquirer*, the reverend gentleman's attack appears to have been entirely due to constitutional spleen.

Possibly Brother DILLE did not view the popularity of theatrical entertainments in Oakland with feelings devoid of jealousy. In the course of his article, A. A. D. says: "In view of the fact that the drama was never held in higher estimation; that the theatres of our cities are thronged with refined and cultivated people six nights a week, who pay from fifty cents to five dollars for seats, while many of the pews in our churches, open only on Sundays, are unoccupied, where sittings are free, it may seem superfluous to say anything in defense of the drama."

The writer of the *Enquirer* article, however, very properly objects to having Dr. DILLE go through the sewers of the stage with a muck-rake and drag to the surface filth which some of those who have attended theatres for a life-time have never thought of. He sees no reason why the drama should be denounced and the playhouse with metaphysical ingenuity designated as "a foul bird that feeds on carrion" because all plays are not of the highest order, or as "a hot-bed of vice surrounded with a halo of brothels," because all the players are not persons of the strictest propriety.

"What justice," continues the writer, "would there be in judging of the character of the clerical profession because of the uncultivated utterance of some frontier missionary, the antics of some Salvation Army enthusiast, or to denounce religion because indulgences have been sold. \* \* \* Would it be fair to condemn the clergy because there have been false priests and because libertines and profligates have sometimes profaned the pulpit? Should Christianity be held accountable for the crimes that have been committed in its name; the wars and massacres; the spirit of persecution that lighted the fagots and perpetrated the tortures of the rack; the spirit of intolerance that has turned wife against husband, and brother against brother? No; let us live up to the spirit of the age, and let the pulpit exercise the spirit of charity which covers a multitude of sins."

We think, on the whole, that A. A. D. is pretty well used up his clerical opponent. It has been our privilege during the past decade to expose quite a number of ecclesiastical cranks. If every town possessed such a doughty champion in defense of the drama as A. A. D., these bilious brethren of the cloth would soon find more suitable subjects for didactic discourse than the denunciation of the theatre.

## SIGNIFICANT UTTERANCES.

THE after-breakfast speakers invited by Mr. PALMER to do honor to WYNDHAM at Delmonico's on Monday afternoon, united in expressing sentiments of welcome to foreign actors and ideas respecting the catholicity of art, similar to those that THE MIRROR has frequently proclaimed.

We are proud of our glorious country, and proud of the genius and character of the stage; but we take too broad a view of a broad subject to admit the narrow spirit of prejudice and the short-sighted policy of antagonism which a certain limited, well-meaning but ill-advised element in the profession is striving to establish. And we are glad to find such sincere well-wishers of the American theatre and such representative citizens of this republic as Generals SHERMAN and PORTER and CHAUNCEY M. DEPEW coinciding with us on this subject.

Said General SHERMAN, the nation's battle-scarred hero: "There was a time when there was a jealousy between English and American actors. This seems to have passed, and

when the time comes—as God grant it may—when men shall be brothers the world over, it will be due, in great part, to the humanizing influence of the stage."

We do not think that Mr. ALDRICH will deny General SHERMAN's patriotism. We do not think that General SHERMAN, to judge from his own words, ever heard of the Actors' Protection Movement.

General SHERMAN is a Republican and a Protectionist.

So are General PORTER and Mr. DEPEW Republicans and Protectionists.

But we find General PORTER saying: "We are always ready in this country to welcome the representatives of the arts and the sciences. We would be untrue to our motherland if we did not hold in due reverence the glories of the English stage, which gave us a SHAKESPEARE. We realize that from GARRICK's time to the present day there is a galaxy of names it upholds which eclipses the lustre of the names of all other stages in Christendom."

And Mr. DEPEW, speaking to the toast, "The American Stage" said: "We welcome genius from wheresoever it comes. We have been proud of the American stage for half a century."

The public utterances of these distinguished and representative Americans are significant just at this time, when a systematic effort is being made by a body of reliable and earnest but misguided native players to close the doors of our temple of dramatic art against foreign visitors, to replace the kindly hospitality that has been one of our noblest characteristics by a spirit of hatred and opposition, and to place such legal restrictions upon the coming in of European artists, and the appurtenances of their calling, as shall effectively discourage them from appearing on our stage.

We do not think that the American profession-at-large, or the great American public sympathize with this endeavor. Indeed, there is every reason to believe that the remarks of the distinguished orators at Manager PALMER's banquet voice the sentiment and the feeling that prevails among both.

## A WELCOME OPPORTUNITY.

ON Saturday last papers were served on the Editor of THE DRAMATIC MIRROR in a libel suit, brought by the actress, LOIS FULLER, through her attorney in this city. Fifty thousand dollars is the amount demanded.

We heartily welcome the opportunity this action will afford us to vindicate our course in exposing and denouncing the theft of Miss MINNIE MADDEN'S play, *Caprice*.

The rights of play-owners must be protected, and we mean to defend those rights so long as there is any necessity.

THE suggestion made by Miss MARIE PRESCOTT, that "Magazine Clubs" be formed among the members of traveling companies is an admirable one, which should be adopted by all professionals that desire to keep abreast of current thought and literature as represented in the magazines and reviews. Miss PRESCOTT's idea, which has been put into practice by her associates, has economy as an important recommendation. For a few cents a month every member of a company may secure a large fund of profitable and pleasant reading.

PLAYWRIGHTS who wish to please the average audience must straighten out the various complications of the plot, have the villain meet with his just deserts, while the parted lovers fall into each other's arms and settle down to domestic bliss. It is singular, however, that persons who will get wrought up to the highest pitch of excitement over the misfortunes of the persecuted hero or heroine, will lose all interest in the performance as soon as the *denouement* begins to dawn on them. They will wait eagerly for the villain to be handcuffed, and then begin to make noisy preparations to leave the theatre, utterly regardless of what fate the dramatist may have in store for other members of the cast. It is presumably due to an early conjecture of coming events, that the experienced theatregoer shuns the ordinary melodrama of theatrical commerce. The shadow of the inevitable climax is too frequently cast before the knowing auditor at a very early stage of the plot.

## THE USHER.



*Mend him who can? The ladies call him, snub.*  
—LOVE'S LABOR'S LOST.

Mr. Palmer's breakfast to Charles Wyndham at Delmonico's on Monday was an altogether charming affair. In the history of pleasant theatrical hospitalities none is likely to be longer or more pleasantly remembered.

It was a truly representative gathering—statesmen, soldiers, judges, lawyers, physicians, managers, actors, literateurs and journalists of the first rank and importance were present to do honor to the popular guest.

The oratory was excellent, and the speakers confined themselves to appropriate subjects, while that brevity which is so often extolled and so seldom found on these occasions was conspicuously prevalent.

Not alone Mr. Wyndham, but the entire profession was honored by this distinguished gathering.

THE MIRROR'S new first-page feature will be welcomed by the many that appreciate a literary departure of the first importance. I think the time is now ripe for the introduction into respectable dramatic journalism of a department that will draw the serious attention of professionals and playgoers to subjects of moment, affecting dramatic art.

In securing my list of special contributors I was pleased to find that the leading dramatic writers of the country welcomed the idea most heartily. They felt the need of a medium for the dignified, yet free and vigorous, discussion of theatrical questions of the day, and they agreed that THE MIRROR was just that medium.

If the influence wielded by our series of essays, covering the American stage in all its departments, is not broad and beneficial and permanent, I shall be greatly mistaken.

It is always instructive to consult the opinions of one's readers and contemporaries in respect to new departures of an important character, and I shall take it as a personal favor if they will tell me, by letter or otherwise, precisely what they think of my plan.

The statement that Edmund C. Stanton has resigned from the World's Fair Committee, which I find quoted from an unreliable source in an out-of-town paper, is false.

Mr. Stanton is secretary of the General Committee and he also represents the theatres and places of amusement.

While I advocated Manager Palmer, the Dean of the Guild, to represent the theatrical managers, and while I still adhere to the opinion that the Mayor made a grave mistake in not choosing him, I gladly subscribe to the view that Mr. Stanton, a man of character, position, and executive ability, was in many respects a good selection.

A theatrical manager should have been picked out; but beyond the objection that he is an operatic director there is no fault to be found with Mr. Stanton.

Speaking of the theatres and the World's Fair, do you not think that the proposition to give special performances to help build up the Guarantee Fund is rather queer?

If the managers ask the actors to play for nothing and the public to pay for the privilege of witnessing the performances, can they fairly claim that they are really doing anything for the cause? Does it not look like a little scheme to shirk personal subscriptions, and make the actors and the public raise the money for which they will take the credit?

If the managers wish to assist in getting the Fair held here (and it would be a big thing for them pecuniarily) they should put their hands right down into their own pockets, and not ask the community to loose their purse-strings in the manner proposed.

The great Ward McAllister was just getting out of a chair at my barber's yesterday, as I submitted myself to the operations of my Teutonic tonsorialist.

I naturally let fall something about the duty of the *soo*.

"Does dot man live at 400 Fifth Avenue?" said my inquisitor, pausing his razor in mid-air. "He was a goot gudsmoler."

Pearing further converse from the loquacious lather-maker, I remained discreetly silent. But he didn't.

"Vat vas his drade?" he asked. I shut my eyes, and pretended to snore.

"I dinks myself dot he vas a jewing-tobacco manufacturer," he went on. "Dot peesness vas fine—plendy money in id."

Shades of the Centennial Ball! What is fame?

A well-known member of the profession, whose name I withhold, writes me as follows:

I think you let Mr. Rice off too lightly on the Disney "professional" matinee affair.

Mr. Rice advertised a professional—not a special-matinee. I mailed a letter to him four days before the performance. No answer came. I wrote again, and then came a reply stating that if I would come to the theatre on the day of the entertainment he would do the best he could—but all the seats, he said, were gone.

That struck me as rather attenuated, and I did not put it in an appearance.

This catchpenny device should be stamped on at once. The "profession" is used simply as a catchword.

Those are THE MIRROR's sentiments—expressed two weeks ago—precisely.

An estimable young stock actress—a girl whose talents and virtue are regarded with pride by many friends in the profession and outside it—brings to my notice a publication, casting a foul slur upon her good name, which appeared last week in a dirty little sheet run by a fellow named McLellan, and to which he called her attention by mail.

The lady, who is greatly disturbed by the appearance of the filthy lie, appeals to me to assist her in denouncing its true character.

I would gladly do this, were it not that delicacy forbids reference to her name in such a connection in a paper that reaches more people in one week than this McLellan's nasty rag will reach in ten years—if it should miraculously live that time.

But I take this opportunity of assuring not only my correspondent, but all other women in the profession who may similarly suffer at the hands of the scurvy curs that fringe the skirts of dramatic journalism, that the power of such persons as McLellan to do them public injury is actually *nil*, for no decent man or woman who happens to read their scurrilous emanations is capable of placing any reliance whatever upon their statements.

It is an unhappy condition of affairs that the law of this land allows such sculent publications to exist, and it is equally unfortunate that the dramatic profession is singled out as the field for their unclean pursuits. But there is satisfaction to be found in the reflection that in the history of New York journalism no gutter-sheet has ever yet achieved permanent popularity, influence or a profitable circulation.

Eventually they all die in the sewers.

## DOCKSTADER'S INNOVATION.

Lew Dockstader's idea of giving a short comic opera in connection with his minstrel entertainment is a decidedly novel one, and has caused no end of comment. A MIRROR reporter asked him the other day, why he made this innovation.

"Well," said Mr. Dockstader, "I have tried to give New York good, old-fashioned minstrelsy. Everybody said that that was what the people wanted. But I find that this is the age of progress. Innovations are always in order. While the old darky pleases, he doesn't draw. Minstrel performances nowadays, to make any money, must tack on to them a vaudeville entertainment, with artists from across the water, at salaries of \$300 and \$400. Now this has to come out of some part of the main performance. The expenses are enormous, and the minstrel performances are such only in name. They cannot afford to engage the proper singers, and consequently the vocal music is weak."

"If that is weak it mars all that there is to minstrelsy—the first part. I have always believed that there is a place in New York as in every city for good music—vocal and instrumental. Now what I propose doing is to drop the vaudeville portion of my entertainment entirely and to substitute in its place a comic opera in one act, which will comprise the second portion of my entertainment. Instead of the olio and the negro act we will put on a pretty little opera, presented by the best talent in the country. For the first opera, All Aboard, which is from the German, and promises to make as big a hit as Pinafore did, and which we will put on during next (Thanksgiving) week, we have engaged Bettina Girard, one of the handsomest and most talented comic opera artistes in this country. She will doubtless create a sensation here in the character of the hero—a dashing sailor."

"Then we have secured Nera Vernon, a handsome little actress and singer, to play the heroine. George Marion, who was formerly a white face comedian, will essay one of the comedy roles, and I will make my debut in white face as Old Grimback. The scene of the opera is laid in Portsmouth, England, and the scenery will be new, the costumes elaborate and the chorus of twenty-five young ladies will contain many decidedly pretty faces. The opera, which is a German one, will be produced under the direction of Heinrich Conried, and the orchestra for it will consist of about twenty-one pieces."

"A grand first-part will precede the opera and this, too, will be in white face, the end

men only being represented more like the modern colored gentlemen than has ever been done in minstrelsy before. Harry Brandon, who, as Master Harry, created such a *furore* at the Minstrels before, will appear in this first-part which will partake more of the nature of a vocal and symphony concert than the regulation entertainment. Nothing but the simplest ballads will be heard, the more classical music being reserved for the opera, and in this way we shall give a two and a half hours' musical entertainment which will be a decided novelty, an entertainment of this kind never having been given before by any company to my knowledge. Certainly it will please all music lovers, for they will get everything in the musical line but grand opera."

## MRS. LANGTRY'S MOVEMENTS.

"It is not yet definitely decided that Mrs. Langtry will not come to this country to star again next season," said a city manager to a MIRROR reporter the other day. "I have a letter from Mrs. Langtry in which the only news she imparts is that she has secured a London theatre for the season. Her lease expires next Summer, and it is quite probable that she will return here."

"Among the female stars of this country who are financial successes, Mrs. Langtry stands in the front rank. Her profits, season before last, were \$91,000, and the season before that they were \$60,000. Even last season, with the heavy losses in the production of Macbeth, which amounted to fully \$26,000, her profits were \$35,000. There are few stars in the profession that would not be satisfied with these returns, and Mrs. Langtry has no cause to be anything but satisfied with her career in this country."

## THE AUTHORSHIP OF USED UP.

There is a discussion being carried on in London concerning the authorship of Used Up. Samuel French, who owns the copyright, has therefore written to Dion Boucicault requesting him to send a declaration as to how the work was composed. Mr. Boucicault has permitted us to make a copy of this declaration, which we publish for the benefit of our readers. The document is as follows:

I, Dion Boucicault of 101 West Fifty-fifth Street, New York City in the United States of America, dramatic author, do solemnly and sincerely declare as follows: (1) That in the year 1881, Benjamin Webster, then manager of the Royal Haymarket Theatre, London, employed me to make into an English play a French piece in two acts called *L'Homme Bleu*; that I did so, and called my version Used Up, which version I sold to said Webster, and he became sole proprietor thereof. (2) Some time subsequently I witnessed the performance of Used Up at said Haymarket Theatre, and recognized many important and valuable alterations and additions thereto—especially in the first act which was almost entirely rewritten. I was informed that these extensive improvements had been made by Mr. Charles Mathews, comedian and author of several successful comediettes, and who was at that time playing the principal character in Used Up. (3) On one occasion about this time—that is during the run of the play, Mathews remarked to me that my name, as author, did not appear on the bills or programmes of the theatre. I replied that I declined to sign pieces which were merely translations—or words to that effect—adding that, in this case, he had contributed the best part of the work. Hereupon he said "that it would be of great benefit to him to have his name brought forward, and I heartily consented, so far as I was concerned, to stand aside, and leave him whatever credit might accrue from the work, which appeared to me to be his due, not only because he contributed so largely as author, but because, also, as comedian, he composed the character of Sir Charles Coldstream, of which I had not, previously, any idea.

And I make this solemn declaration conscientiously, believing the same to be true, and by virtue of the provisions of the Statutory Declaration Act, 1856.

It will be seen from the above that Charles Mathews is not the sole author of Used Up, a piece with which his name has been exclusively associated. It is not unlikely that Mr. Boucicault, the most prolific playwright of recent times, might reveal many more dramatic secrets, if he could be induced to write his autobiography, embodying "the truth, the whole truth, and nothing but the truth," of his eventful stage career.

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## UNDER THE BLACK FLAG.

Churchill's Comedy company is pirating Joshua Whitcomb on his native heath in New Hampshire.

The Annie Mitchell Dramatic company is featuring Monte Cristo in New England.

Bartley McCullum's New York Comedy company is pirating The Shaughraun in Illinois. This company is headed by Bartley McCullum and Florence Hamilton.

A gang headed by Frank and Katherine Howe is pirating My Partner, Danites, Rosedale, Miss. Private Secretary, Divorce and Mountain Pink on the New England circuit.

The Senter Payton company is said to be pirating The Noble Outcast in Southern Kansas, and Arnold Melford is producing the same play in Missouri.

A Dr. Taylor, who wears his hair long, is using Creston Clarke's lithographs as Hamlet, cutting Mr. Clarke's name off and printing his own instead. The "Doctor" is operating in Virginia.

Mason and Morgan company played Only a Farmer's Daughter, Phenix and A Messenger from Jarvis Section at St. Thomas, Canada, at popular prices week of Oct. 22.

In THE DRAMATIC MIRROR of Nov. 2, in this department appeared the following item:

"The Excelsior Comedy company produced

May Blossom in Flemington, N. J., last week." The rights of the Excelsior Comedy company to May Blossom were merely questioned. This week word has been received that the Excelsior Comedy company has the rights from Gustave Frohman to play May Blossom.

The Madison Square Dramatic company with May Henderson in the leading roles is pirating May Blossom in New York State. The heading of their circular has the following: "Positively no pirate pieces produced." Gustave Frohman states that they have no rights to May Blossom. Their repertoire includes Two Nights in Rome, Not Guilty, Forget-Me-Not, The Child Stealer, Confusion, The Galley Slave, Engaged, East Lynne, Under the Gaslight, Pique, Banker's Daughter and My Partner.

The Arne Walker Comedy company is pirating The Old Homestead in the Long Island towns, and were at the village of Huntington, not far from Brooklyn, last week.

Lowe's Boston Theatre company is pirating Caprice in Wisconsin. Managers throughout the West are warned that Minnie Madern has not sold any rights nor given permission to any company to produce Caprice.

## PERSONAL.

BERGER.—Fraulein Kitty Berger, the well-known zither performer, has taken apartments for the Winter at the Victoria Hotel. Since Miss Berger's arrival in this country, four or five years ago, the zither has become more popular in fashionable circles and now several of our noted belles are excellent performers on this instrument. Miss Berger has the rare faculty of being able to impart her knowledge to others.

ROGERS.—Genevieve Rogers, the well-known actress, died of congestion of the brain, at her father's home in Chicago recently. She was thirty years of age.

IBSEN.—A New York friend of Henrik Ibsen is in receipt of a postcard from that gentleman dated Munich, Nov. 1, announcing that he will not be able to pay this country a visit for some time owing to his numerous literary engagements, but that he looks forward with pleasure to such a visit in the future.

HYLLTON.—Millie Hyllton returned to England on last Wednesday by the *City of New York*.

BONNER.—While playing in Mankind at Columbus, Ohio, recently, Marjorie Bonner was prostrated by an attack of pneumonia. She is still dangerously ill.

RHEA.—Mlle. Rhéa plays a return engagement at the Park Theatre, Philadelphia, beginning Jan. 27. Her success as Josephine during her last appearance in the Quaker City was such as to ensure the offer of a speedy return date.

MAERZ.—A. J. Maerz of the Buffalo *Courier Lithograph* company, is slowly but surely recovering from the recent accident to his eye. He is still unable to see with the injured organ and, consequently, is incapacitated from using the other to any great extent, but his physician hopes that he will be in fit a state to resume work shortly.

BARRETT.—Wilson Barrett has just finished the first act of the new play, with which he will open his new theatre in London next September. It is founded on the story of "The Bondman," an English novel.

EVESON.—The *Herald* said of Isabel Eveson as Dearest in Little Lord Fauntleroy at the Madison Square Theatre, that she "lacks refinement" and that her gesture at times is almost vulgar." The *Herald's* caucus reporter probably wrote that notice, for if Miss Eveson's personality and work are marked by any distinctive characteristic it is that of delicacy and good breeding.

HYLLTON.—Millie Hyllton, the well-known English male impersonator, sailed for England on Wednesday last by the *City of New York*.

WISE.—Thomas A. Wise, a bright young comedian, formerly with the Paymaster company, is lying quite ill with typhoid fever at the New York Hospital.

VANDERFELT.—E. H. Vanderfelt, the star of the Ferncliff company, mourns the loss of his wife, who died on Friday last of heart failure. It is only a little while ago that Mr. Vanderfelt was called upon to bury one of his children, and the double loss has almost prostrated him. Despite the fact that the funeral took place on Monday, Mr. Vanderfelt appeared in his role at the People's Theatre on Monday night without a break. He has the sympathy of the entire profession in his affliction.

CORINNE.—Corinne has hit upon a novel idea with which to feel the pulse of the people regarding the location of the World's Fair. She is to play in all of H. R. Jacobs' twenty theatres, which are scattered all over the country. As each person enters the house in which she is playing he is handed two ballots, one with "Chicago" painted on it, the other with "New York," with the request to drop one of the ballots in the box. When she has completed her tour the result will be announced.

## AT THE THEATRES.

## FIFTH AVENUE.—CLAUDIAN.

Wilson Barrett revived *Claudian* on Monday night before a cordial and approving house.

The stage of the Fifth Avenue is too small to give proper effect to a play of this character, which depends very greatly upon the pictorial groupings and the scenic achievements.

*Claudian* is not a particularly vigorous or interesting work; it is mournful in subject, and the romantic spirit pervading its story is far removed from the plane of human interest. Recognizing this fact, Mr. Barrett has treated the piece in the most expedient manner. He has given it a noble setting; he has arranged a series of pictures in which comely women in classic robes introduce an element of grace and beauty; he has cleverly utilized the adjuncts of tinted lights and mechanical illusions. The result is a succession of glamorous tableaux which captivate the senses and appeal to the imagination.

In the title character Mr. Barrett picturesquely occupies the central point of attention, pleasing with his handsome presence, his plastic pose and his vibrant declamation.

Miss Eastlake was sympathetic and movingly pathetic as Almida, the heroine of the play. George Barrett's *Bilos* was amusing, if not strictly archaic; Mr. Melford was excellent as the Holy Clement, and Miss Belmore was a dainty Serena. Theorus was intelligently played by Mr. Cooper-Cliffe. The other parts were in competent hands.

The famous earthquake scene was as startling as ever, except that there was not quite enough space for the edifice to fall impressively. In a speech after the play Mr. Barrett said he anticipated with pleasure his appearance next Monday night in the old *Silver King*.

A gilded flour-barrel, filled with superb flowers, was sent to Mr. Barrett during the evening by Henry E. Disney, who has never forgotten the warmth with which the former welcomed him to London a few years ago.

## THE PEOPLE'S.—FERNCLIFF.

*Ferncliff*, which was produced at the Union Square Theatre early in the season, and has since met with much success on the road, commenced a week's engagement at the People's Theatre last Monday evening before a large and enthusiastic audience. With the exception of T. J. Herndon whose place is now taken by John Woodward, the cast is the same as when last seen in this city.

E. H. Vanderveer enacted the part of Tom in his usual spirited manner, and was the recipient of several calls. William Haworth, the author of the play, gave a manly performance of Jim. John Woodward did excellent work as Dad Hewins, and the same may be said of John B. Maher, as Harry Swift. A good deal of praise is due the children, Mamie Moore and Angela Ogden, who are both very clever and quite natural.

Belle Flohr and Rebecca Warren were very acceptable in their respective roles, while the rest of the company gave good support. Next week, *A Dark Secret*.

## BROADWAY.—MACBETH.

The sixth week of the Booth-Medjeska engagement at the Broadway Theatre was begun on Monday night with the presentation of *Macbeth*. The occasion derived additional importance from the first metropolitan appearance of Madame Medjeska in the role of Lady Macbeth. Her impersonation was in keeping with her reputation for grace, subtlety and refined art. While lacking the majestic impersonalism, vocal vehemence and dramatic force of various predecessors in the part, she brought every resource of her mimetic method to bear on the character in a manner that met with public approbation and is fully deserving of critical commendation.

Madame Medjeska's conception of Lady Macbeth was not that of a feminine fiend. She made it evident to the audience that in urging Macbeth to murder Duncan her principal motive was her love for him and her wish to have him triumph in his ambition for supreme power. She cleverly emphasized the real womanhood of Lady Macbeth by her frightened shrinking after she decides to return with the daggers to the chamber where Duncan lies murdered. Her sleep-walking scene roused the audience to great enthusiasm. It certainly was a superb effort, and Madame Medjeska's acting in this scene would alone place her Lady Macbeth far above the ordinary. Her simulation of somnambulism is an excellent companion picture in its artistic and pathetic realism to her mad scene as Ophelia.

As for Mr. Booth's *Macbeth*, we are compelled to say that he was not at his best on Monday night. He evinced his well-known capacity for intelligent and effective rendering, but with the exception of the banqueting scene, where he raves at Banquo's ghost, no one would have believed that he was the same actor whose histrionic genius has won the most lavish encomiums of two continents. It is no doubt due to the

very temperament that has made Edwin Booth the great actor that he is, that he will merely read his lines in a perfunctory manner at one performance, while the very next evening he will rise to a height of dramatic grandeur that places him head and shoulders above every other actor on the American stage.

Otis Skinner did his utmost to make a hit in the part of Macduff. He succeeded so far as popular approval was concerned, but his impersonation would have gained in artistic strength by a diminution of exaggerated emotion and noisy declamation. Ben G. Rogers gave an excellent characterization of Duncan, and the three witches, impersonated by Owen Fawcett, Charles Koehler and Beaumont Smith, were also effectively done. The drunken porter was humorously portrayed by W. R. S. Morris. The other parts were entrusted to more or less competent people.

## COMEDY THEATRE.—RUNNING WILD.

The theatre on Eighth Street, lately known as Poole's, was reopened on Monday night under the joint management of John Wild and Dan Collyer, who were enthusiastically greeted by an audience that overflowed the house. The cozy theatre has been renovated and redecorated, and the popular sable comedians have dedicated it to Thalia under the title of Wild and Collyer's Comedy Theatre. Their reception was of the most enthusiastic order.

The piece, *Running Wild* has been reconstructed, and is now a musical farce comedy of the hilarious and pleasing type, which is the vogue of the hour. Mr. Collyer as "the lady who does the cleaning" was the first of the new firm of comedians to make his appearance on the stage, and simultaneously the rafters of the house rang with applause and cheers. The recipient of this outburst merely remarked that he was not a "speech-maker," but Mr. Wild was, and was preparing a long speech in his dressing-room. A few minutes later Mr. Wild appeared in black-face as Joe King, and the walls of the house—solid stone walls of the olden time, for the building was originally a church and a famous one, located down town—swayed with the tumult of applause. It was nearly five minutes before the tidal wave of enthusiasm that swept the house receded, and then Mr. Wild returned thanks in a hearty manner and dispensed with any lengthy remarks.

There is a large number of concerted pieces, choruses and solos in the new version of *Running Wild*. The act in which the artist's lay figure was previously impersonated by Mr. Wild, has been entirely changed, and the mannikin dispensed with. Whatever semblance to a coherent plot the piece may have had originally, has been removed. A climax at the end of the piece is wanting; the threads of the sketch are all raveled, but a partial atonement is made in a brilliant divertissement of vaudeville specialties.

Amy Lee flitted like a bright plumed humming-bird all through the performance, and her sweet singing was thoroughly appreciated. Lizzie Dierius was also favorably received, and her songs were heartily encored. Charles McDonald as I. Malone made quite a hit and brought down the house in his song and dance "Mollie McCarthy of Foley's Hotel." Mr. McDonald is a clever dancer and pleasing vocalist in Irish dialect. G. J. Secor as "the gentleman who removes the ashes" had his lines cast in pleasant places, for he has nothing to say during the entire play, having a fat part of the Lone Fisherman type, of which he makes the most.

The author of the piece, Charles T. Vincent, was very effective as Ferdinand Fitzmuggins. John P. Savage rendered some pleasing songs as Montague Montgomery Trapp. James Maas was very satisfactory as Dr. Culpepper Elderbrush. The choruses included a bevy of young and pretty girls who sang fairly well.

## WINDSOR.—THE MARTYR.

Clara Morris opened a fortnight's engagement at the Windsor Theatre on Monday night to a large and enthusiastic audience with her impersonation of Renée de Moray. The gifted actress was never in better form, and held her audience in perfect sympathy with her characterization throughout the performance.

The part of Count de Moray was more than well filled by the able and handsome Frederick de Belleville, whose aristocratic bearing was well suited to the role. No less satisfactory, in the tone imparted to the character, was the Admiral de la Marche played by Verner Clarges. J. M. Colville played Claude Burel with considerable force. One of the most favorably received actors was I. M. Saville, who gave a somewhat pronounced comedy rendering of Francis Drake. W. J. Ferguson made a good deal of the character of Antonio Palmeri. J. C. Elliot imparted much individuality to the small part of the Indian servant.

So far as the ladies of the cast are concerned there is nothing but praise to be accorded them. A very pretty and clever young lady, Kate Massi, played the part of Renée's daughter, Cecile, with admirable brightness and

emotional force. Mittens Willett acted the Italian adventuress with her usual ability, and Octavia Allen gave a satisfactory rendering to the character of Madame de la Marche.

The usual leader of the orchestra of this theatre, Mr. Frederick Younker, was seriously ill, and his place was filled excellently at a moment's notice by Prof. William Bain.

## GRAND.—A DARK SECRET.

*A Dark Secret*, the well-known aquatic-spectacle drama began a week's engagement at the Grand Opera House on Monday night. Considerable interest had been aroused by the announcement that on this occasion Edward Hanlan, the oarsman, would make his first appearance on the metropolitan stage, and his entry on the scene called forth the wildest applause from the large audience present.

In the scene depicting the Henley regatta, and when Hanlan wins the race, the realism was so perfectly managed that the spectators were fairly caught by storm. For some minutes the house was a pandemonium of shouts and cheers, causing the athletic but blushing oarsman to come before the curtain and gracefully bow his acknowledgment.

The piece was carefully staged, and the scenic effects were elaborate and beautiful, particularly in the fourth act, representing the old church at Henley, and which act, by the way, was written and arranged by Charles B. Jefferson, of the management. The cast was efficient, those deserving commendable mention being Joseph Mason, Henry E. Vinton, Estella Wardell, Lillian Billings and Mlle Lidiana Miska, the latter of whom gave a careful and well-rounded performance of the disagreeable role of the vicious and designing governess. The Herbert Brothers in athletic feats, helped to increase the interest in the regatta scene; and the American quartette, while rowing by moonlight on the Thames, did some effectual singing. Next week Manager Cleveland will combine his two great minstrel companies for a special engagement at this house.

## DOCKSTADER'S MINSTRELS.

As advertised, there were many welcome changes in the bill at Dockstader's on Monday night. Five new songs in the first part, all of which were pretty and well rendered. There was also a new finale entitled "Crosstown Conductors," which was very funny, and kept the audience laughing continually.

## AT OTHER HOUSES.

The performance of the Charity Ball at the Lyceum Theatre, announced for last (Tuesday) evening, will be duly criticised in our next.

It is seldom that an opera receives as many revivals as *Erminie*, which will make its re-entrance to-night (Wednesday) at the Casino. As this will also be the occasion of the twelve hundredth representation of *Erminie*, the management have prepared a souvenir programme for distribution.

Another revival occurred at the Bijou Theatre this week where, on Monday night, W. A. Mestayer and Theresa Vaughn re-appeared in that venerable divertissement *The Tourists in a Pullman Car*. The generation of the atrepreneurs who have grown up since the piece was first produced will doubtless enjoy its mirthful proclivities and lively variety features.

The County Fair is giving such satisfactory financial results at the Union Square Theatre that Neil Burgess proposes keeping it on the bills throughout the Winter. The pace of the horses in the famous race scene has been increased by doubling the power of the electric motors, and this, naturally, adds considerably to the realistic effect.

Aunt Jack is crowding the Madison Square Theatre night after night. It bids fair to surpass the financial returns of *The Private Secretary*.

Charles Wyndham in *The Candidate* is a potent attraction at Palmer's Theatre. The piece has met with popular approval and will, accordingly, remain in the bill throughout the current week.

The military episodes of *Shenandoah* still appeal to large and enthusiastic audiences at Proctor's Twenty-Third Street Theatre.

The Third Avenue Theatre has the only Pat Rooney in Pat's New Wardrobe this week, and Tony Pastor's establishment still presents Bessie Bonchill as a special attraction of a varied variety programme.

The programme at Koster and Bial's this week embraces the following strong and clever specialties: The Mignani Troupe, musical street pavers; Guyer and Goodwin sketch artists; Donaldson Brothers, contortionists; Paul Seville, international comedian; Dot Pulman, equilibrist; Jerry Hart, comedian; the military spectacle, *Our Army and Navy*, and the burlesque, *Monte Cristo, Jr.*, with a new cast.

On last Friday, Managers Edward E. Rice and Henry C. Jarrett appeared before the Interstate Commission in Washington. These gentlemen presented testimony and gave incontrovertible facts in support of the demand of theatrical managers for a more liberal interpretation of the law.

## PROFESSIONAL DOINGS.

A MUSICAL and reception was given in honor of Wilson Barrett on Sunday night by Mr. and Mrs. Frederick Goodwin. About one hundred guests were present.

AN entertainment for the benefit of the Roman Catholic Orphan Asylum will take place to-morrow (Thursday) afternoon and evening at the Metropolitan Opera House.

The management of the Opera House, Elgin, Ill., canceled a date for the Dr. Cronin Tragedy. Three or four pieces on this theme are said to have been written.

C. B. CLINE has been engaged to manage J. B. Polk in *The Silent Partner*, and will assume the reins when Mr. Polk begins his engagement in Brooklyn on Dec. 9.

The receipts of the benefit to Marvin R. Clarke, the blind journalist, at the Star Theatre on last Sunday night amounted, with the subscripts, to over \$5,000.

ED. CAOMWELL, the property man of A Mid-night Bell company, fell and broke his arm while arranging the "snow slide" at the Grand Opera House, Columbus, Ohio, last week.

THE ONLY A FARMER'S DAUGHTER company is prosperous and doing well everywhere in Virginia. On several occasions lately, people have had to be refused admission.

FRANK B. MURTHA, manager of the Windsor Theatre, is in every way satisfied with the receipts of the Great Metropolis company, which have amounted to over \$5,500. He wants them to call again.

KING COLE II. will positively be presented in this city in the Spring for a run, arrangements to that effect having been made by Manager J. W. McKinney. The burlesque will be given a \$25,000 production.

CLARA MORRIS is reported to have played to overflowing houses in Baltimore last week. Helene, in which she opened, was spoken of by the critics of the city as an unusually strong and original drama.

JOHN J. FOSSET and J. M. COOKE, the advance agents of Mme. Janauschek's company are in the city perfecting the details for the engagement of that organization at the Grand Opera House next month.

PATTI ROSA's new play, *Margery Daw*, is being entirely rewritten by Clay M. Greene. The reconstructed version will be produced at the Tabor Grand Opera House, Denver. In conformity with his desire to make the supporting company second to none in point of ability, Manager Calder has already secured George C. Boniface, Jr., and Gus J. Bruno. Other important engagements are in negotiation.

THE correspondent for *The Dramatic Mirror* at Port Jervis, N. Y., denies *in toto* the allegations against him made by Messrs. Wilson and Griffin, of the Reuben Glue company. The alleged adverse criticism in *The Mirror* was trivial and not worth taking any trouble about, and the other matters involved are totally irrelevant to the question at issue.

B. F. ROEDER, of the American Academy of Dramatic Art, will leave for Europe next Saturday on the *Umbria*. While abroad he will visit London, Paris, Berlin and Munich as a representative for Messrs. Belasco and De Mille. It is quite probable that the next play these authors write will be produced simultaneously here and in London.

MARLANDE CLARKE writes that he has resigned from McCoy and Mahara's Silver King company. This step was entirely of his own seeking, and unmotivated by any ill feeling towards the company which he regrets leaving. Mr. Clarke hopes to commence his starring tour very shortly in a new play called *Edmund Kean*, by Florence Gerald.

MANAGER D. De Vivo announces the coming appearance in this country, of Signor Giovanni Emanuel, supported by Signora Virginia Reiter and a powerful cast. His repertory for this tour comprises *King Lear*, *Othello*, *Hamlet*, *Romeo and Juliet*, *Le Dernier*, *Le Nozze di Figaro* and a new play called *Nerone*.

"Tis little cherub that sits up aloft for poor Jack," or a special Providence, must have guarded Lotta and Mrs. Crabtree while they were carriage riding in Boston on Thursday last. The horse ran away and both ladies were thrown from the carriage. Beyond the shock and a few bruises neither sustained serious injury.

MISS DAVENPORT'S *La Tosca* company is playing to excellent houses on the road. In Utica and Albany her receipts were far above the average. Her company is said to be considerably stronger than last year, while the scenery has been improved by a quantity of hand-painted tapestry which Miss Davenport brought from Paris.

As a last and supreme adieu to Augier the *Comédie-Française* closed its portals on the day of the celebrated dramatist's funeral. This mark of respect was only decided on at the last minute, and when the greater part of the seats had already been sold for the evening performance. Each person was reimbursed in full of the amount of his tickets.

A correspondent writes that J. B. Polk engaged Dell Williams and advanced him \$25 and railroad fare while rehearsing the part of Van Cott in *The Silent Partner*, and that the actor suddenly left that company in Mystic, Conn., where J. W. Parker, Mr. Polk's manager, played the part on two hours' notice, and did it in a very satisfactory manner. It is to be hoped that Mr. Williams can clear himself of this charge.

The correspondent for *The Dramatic Mirror* in Boston writes that he made a slip of the pen in an item in these columns a fortnight ago, purporting that the wardrobe of the late Dan Maginnis was on private sale for the benefit of his widow. It should have read "sister" instead of widow, and the correspondent, who was well acquainted with Mr. Maginnis, cannot account for this *lapsus calami*, except on the general principle that it is human to err. The lamented Dan was a widower, and his only child died some months previous to his own decease.

## HONORING EDWIN BOOTH.

On Wednesday of last week, at the Broadway Theatre, a touching tribute of respect and esteem was presented to Edwin Booth by the Actors' Order of Friendship, on the occasion of the fifty-sixth anniversary of the tragedian's birthday.

Just as the curtain fell on the last act of Hamlet, a delegation from the Order came forward from the wings and surrounded Mr. Booth before he could retire to his dressing-room. Among the delegates were Messrs. John Drew, Wilton Lackaye, Frank W.桑格, Steele Mackaye, Lester Gurney, Charles Dickson, Hart Conway, E. B. Jack, J. J. Spies, Ben Horning, Harley Merry, Arthur Moreland, Walter Hubbell, W. H. Spencer, Frank Russell, Frank Lyons and Redfield Clarke.

Somewhat startled at this sudden invasion, the purport of which he was ignorant, Mr. Booth asked for an explanation, to which Louis Aldrich, as spokesman, replied by reading the following address:

"Recognizing in Edwin Booth the foremost actor of the English-speaking stage, one who is endowed to us by an exemplary life of generosity, kindness and honest manly sympathy for his fellow dramatic artists, we desire, as a representative body of the actors of America, to wish him many happy returns of this, his birthday, and remain his comrades of the Edwin Forrest Lodge, A. O. O. F."

Having delivered himself of this, amid a profound silence, Mr. Aldrich then handed Mr. Booth a small jewel case, adding that it was the jewel of the Order, which the members, by unanimous resolution, wished to confer on him as a mark of their affection and admiration. In reply Mr. Booth said little, but he was visibly touched. He was still attired in Hamlet's doublet and hose, and around him was the entire company also in their respective costumes. After holding the jewel in his hand for a few minutes without speaking, he said in a low and moved tone of voice, that never at any time an orator, agreeable surprise had now rendered him speechless. He could only thank them from his heart, and the jewel he would preserve religiously until his dying day, to remind him of its generous and kind donors. The delegation then bowed and immediately withdrew.

The badge is a very handsome specimen of the jeweler's art, it being an enlarged facsimile of the Order of Friendship badge. The bar is of gold and bears the inscription "Edwin Forrest Lodge" in blue enamel. This is attached to the badge by a tri-color ribbon. Mr. Booth's monogram surmounts the obverse side, while a laurel wreath of gold enriches the insignia of the order. In the centre and below the monogram are crossed a sword and fool's bauble, above which gleams a pure white diamond. On the reverse of the sword's hilt is the inscription "Nov. 13, 1853" and "Nov. 13, 1889."

## ST. PAUL'S NEW THEATRE.

L. N. Scott, who manages the Newmarket Theatre at St. Paul and his side partner, J. F. Cookin, who presides over the destinies of the Grand Opera House at Minneapolis, arrived in town last week. In conversation with a DRAMATIC MIRROR representative, Mr. Scott made the following statements:

"You will recall that I gave you some details last Spring concerning the erection of the Arcade Opera House in St. Paul. Well, there were various hitches, so that the enterprise has been abandoned. Instead, however, three capitalists have joined forces to erect a new theatre which is to be called the New Metropolitan Opera House, at a cost of \$350,000. It is to be opened on Sept. 1, 1890, and will be under my management. The site of the new theatre is on Cedar Street, between Eighth and Ninth Streets. The plans are being prepared by J. B. McElfatrick & Son, the architects of the Broadway Theatre, New York, and the Tremont Theatre, of Boston. The seating capacity is to be 2,000. There is no danger of this scheme failing through, and ground is to be broken early next Spring for the erection of what will be one of the handsomest theatres in the West."

## THE FROHMAN-WHEELOCK SEASON.

"I am pleased with my experimental season with the Marie Hubert Frohman Joseph Wheelock combination," said Gustave Frohman to a MIRROR reporter, who dropped in at his offices the other day. "It was an experiment entirely, and a very risky one, but it has resulted in the most brilliantly successful little tour I've ever known."

"The part of Iolanthe in King Réne's Daughter is perhaps the most difficult one on the English stage—so difficult, indeed, that few have dared attempt it, and all attempts to do so have resulted in at least partial failures. Yet Marie Hubert Frohman held ordinary country audiences spellbound to the end of that play. In Easton, Pa., the manager received so many requests to have the play repeated that we were induced to gratify him, and played the next night almost unannounced to good financial results."

"In False Charms the change in our young star's appearance, voice and personality was so great that for some moments the audience

failed to recognize her. The comedy, while as fine and finished as the best of the French school, is so funny that the uproarious laughter often interrupted the action, and the double bill, in my opinion, will prove one of the most successful ever tried."

## EMMA JUCH'S TOUR.

"You know what I'd say anyhow," said J. Charles Davis, "but candidly, last week was the largest opera week in the annals of Washington amusements, and the Emma Juch Opera company is proud of the record. We were credited by all the papers there with having achieved a decided success in the most ambitious attempt of grand opera in the vernacular that had been made for many seasons. The Post, in referring to the Juch company, said that the rendering of grand opera in English by Americans for Americans, as illustrated by the company, should be a matter of national pride."

"The advance sale opened a week ahead, and on the first day, between the hours of ten o'clock and five, \$5,000 was taken in at the box office. Miss Juch was received at the White House by Mrs. Harrison, who showed her special marks of favor, tendered her a private reception and sent her flowers during the engagement. Miss Juch sang the "Ave Maria" in the choir of the church which the President attended. From a private letter, I learn that hundreds of people could not gain admittance to the church.

During Miss Juch's engagement the performances were attended by the President and Mrs. Harrison, Secretary Tracy and family, Secretary Halford and family, the Blaines and the chiefs of all the legations.

"On Monday night we opened for a week at the Academy of Music in Baltimore. I have not heard how the opening night was but the advance sale was large and judging from it I would predict that the Washington success will be duplicated in Baltimore. Next week we open in Brooklyn. Then the company goes to Boston for two weeks, following this with Newark and Pittsburg. From the latter city we go directly by our special train to the Pacific Coast to fill our engagement with Al. Hayman. After playing at the Baldwin Theatre, San Francisco, we visit the Northwest and return by way of St. Paul and Minneapolis."

## THE MINSTRELS ARE COMING.

Henry W. Semon, the general agent of the Haverly-Cleveland Minstrel company, headed by Emerson and Dougherty, arrived in town last Saturday, and is evidently bound on booming the coming entertainment at the Grand Opera House next Monday for all it is worth. When seen by a DRAMATIC MIRROR reporter, Mr. Semon described his campaign as follows:

"One hour after P. S. Mattox, who is the general agent for the company headed by Rice and Sweatnam, and I arrived in New York last Saturday, we had the big bill-board opposite the Academy of Music completely covered with a picturesque assortment of artistic lithographs. Then we organized a force of twenty men to distribute the window hangers and leave 50,000 programmes at private residences throughout the city."

"As you know, we combine the two organizations at the Grand next Monday. After playing there for a week, the double company will be transferred to the Fourteenth Street Theatre.

"We are billing the city as carefully as Barnum would bill his circus and there is even some talk of having a grand minstrel parade. But I doubt whether the boys would be willing to turn out."

"Each company carries 46 people, so that there will be 92 when combined. There are 25 Japanese jugglers and acrobats. The stage direction is under Ed. Marble and Burt Sheppard. The combined orchestras will be led by Eddy Fox and Gus Herwig. The solo singers are Banks Winters, Julian Jordan, Percy Denton, Master Leighton, and Castell Bridges.

"There will be fully one hundred persons on the stage when the curtain rolls up on the first-part scene next Monday. The spectacular setting will show a scene in Venice with moving gondolas. The costumes will be in keeping with the scene. Of the entertainment itself, I can only say that it far surpasses that given by the Haverly-Cleveland forces at the Windsor last Winter, of which your critic wrote in the highest praise."

## DILATORY INSURANCE.

Duncan B. Harrison, the star of The Paymaster company, which is playing in Newark this week, complains bitterly of the treatment he has received at the hands of an accident insurance association of Pittsburg.

"This company is particularly solicitous of securing patronage from the theatrical profession," said Mr. Harrison to a MIRROR reporter yesterday, "and for this reason I wish to warn the profession against it. Briefly then, last May I got out an accident insurance policy in it, by which \$3,000 was to be paid at my death and \$25 a week to me in case of accident. The following month I

broke my leg and was laid up for seventeen weeks. To be easy on them, I sent in a claim for only eight weeks—\$200. Since then I have written seven letters to them, sending in all my proofs, the last one ten days ago, without hearing a word in reply. Now it is my intention to sue for the whole amount, besides making these facts known everywhere."

## GLEANINGS.

ROBERT EVANS replaces Harry Courtaine in the Little Puck company.

Mrs. E. M. Post, of My Aunt Bridget company, is reported to be lying seriously ill in St. Louis.

MANAGER COURTLAND reports that Marie Hildebrand is touring Northern New York to big business.

EDWARD A. PRATT has been engaged as treasurer of Herrmann's Transatlantic Vaudeville company.

EDITH STANMORE is to star in La Belle Russe under the management of Frank L. Goodwin and George Ulmer.

FRANK L. GOODWIN will produce the new musical burlesque, A Lucky Penny, at Proctor's Theatre, in Bridgeport, Conn., next Friday evening.

ESTELLE CLAYTON is reported to be meeting with great success in the West in her new play, On the Hudson, under the able management of Hi Henry.

LIONEL E. LAWRENCE, last season with the Held By the Enemy company, returned from a pleasure trip to Chicago yesterday (Tuesday) and reports himself as at liberty.

JENNIE YEAMANS has delayed her departure for Europe four weeks in order to accept an engagement to play with Barry and Fay in Irish Aristocracy. Kate Davis has also been engaged for the same play.

MARY VOKES is now the soubrette of the Little Trixie company and has made quite a hit. The play has been rewritten and the company is now working its way East and meeting with success on the way.

W. W. RANDALL spent last week in Philadelphia, Washington and Baltimore. This week he is in Boston, arranging with the managers in that city whom he represents here, for attractions for next season.

PAULINE MARKHAM has been engaged to play the leading role in Woman Against Woman, and opened her season with that company on Monday night in Yonkers. Alexander Vincent opened with the organization the same night.

JOHN D. MARCH, of Buffalo, was in town last week attending a convention of societies. He looks as round and rosy as ever, and smiles when he tells how he ran for alderman the other day in a Republican district and pulled the usual large majority down from nine hundred to three hundred or thereabouts.

THE TWELVE TEMPTATIONS is coming, with a big force of dancers, actors, and specialists, and a lot of gorgeous scenery. It will be seen at the Star the second week in December. Manager Gilmore and Mr. Yale are adding many novelties and strong attractions to the successful production for the metropolitan engagement.

THE PAYMASTER COMPANY opened at Miner's Newark Theatre on Monday night to a tremendous house, the performance being for the benefit of the Police Relief Fund of that city. The net receipts for the police after ordinary expenses were paid were \$1,167. The Paymaster will be seen in Chicago next week.

THE SUCCESS of T. H. French's Little Lord Fauntleroy company when in the South was something extraordinary. In Richmond, Va., the receipts amounted to over \$3,100 for four performances, there being as many as eighteen hundred people in the house at the Saturday matinee—the largest audience known since the rebuilding of the theatre in 1863.

EVANS AND HOY have been trying for the past few weeks to cancel certain time, so that a four weeks' engagement could be played at the Park Theatre in this city, beginning with Christmas week, but the idea has had to be abandoned. Consequently their first appearance in this city will be at the Grand Opera House on January 6, when they play but one week.

W. J. SCANLAN will shortly give a matinee performance of Myles Aroon at the Star Theatre, this city, for the benefit of Mrs. Delia T. S. Parnell, the mother of the Irish patriot. It is reported that on Saturday last Mr. Scanlan sent that lady a cheque for \$563, to pay the arrears of taxes on her historical homestead, "Ironside," at Bordentown, N. J.

AFTER next week's engagement at the Bijou Theatre, Roland Reed will start for California, playing a few leading cities South and West en route. The continuous success of The Woman Hater has indefinitely postponed the production of Mr. Reed's new comedy American Assurance, but it will probably be given an important production in Gotham early next season.

PEARL MEANS is reported to be winning general commendation this season for her clever work with the Effie Ellsler company. Miss Means is young, attractive and full of ambition, and is rapidly making friends. Wherever the company has appeared the press has spoken most kindly of her. While in Nashville recently, Miss Means was the recipient of a great many social attentions.

THE CLOAK which Mme. Modjeska is wearing this week as Lady Macbeth is said to be one of the most expensive and elaborate garments ever seen on the stage. It is made of dark-green cloth of the finest quality and is handsomely embroidered with real gold, while costly jewels are also used as an adornment. Mr. Herrmann, the Fourth Avenue costumer, was both the designer and manufacturer of the cloak, which has created a sensation.

KATHRYN WESTON has returned from the Patrice company's tour and is at liberty.

THE reception in Boston of the Jefferson-Florence combination with The Rivals has been in every way highly satisfactory. The Boston papers all speak in most eulogistic terms of the merit of the performance and particularly of the success of Frederick Paulding as Captain Absolute. His acting was alluded to by the *Times* as being "remarkably clean cut and polished, always well in hand and finely and admirably conceived and executed."

It is alleged that A. J. Moseley, of the Opera House, Murfreesboro, Tenn., recently visited Nashville and claimed to be the advance agent for Effie Ellsler. The DRAMATIC MIRROR is requested by W. C. Ellsler, treasurer of the Effie Ellsler company, to say that no such person is now, or ever has been, in any way connected with that organization. John J. Ellsler is the advance representative of this company, and is the only one authorized to make contracts for it.

HARRY KENNEDY is happy over the big business now being done by each of his three companies. At the Bijou Theatre in Pittsburgh last week, people who went to see Siberia were turned away despite the fact that the orchestra had to be placed on the stage. At Cleveland, where The White Slave was given, the orchestra had to be placed in the flies, and last week in Milwaukee, Lights and Shadows played to more money than any of Mr. Kennedy's companies had played to there in ten years.

MRS. FERNANDEZ and Tony Pastor have determined to consolidate their Christmas festsivals for the children of the stage. Consequently there will be but one festival, and that will take place at Tony Pastor's and Tammany Hall on Sunday night, December 29. Tickets will be issued, and the hall-room will be left clear for the children, the older folks having to remain in the background until 12 o'clock. There will be an entertainment supper, monster Christmas tree, distribution of peanuts, and ball.

BURR MCINTOSH is coming to the front again as a pool player. Last Spring after Sidney Drew had defeated Mr. McIntosh for the pool championship of the profession by a score of 150 points to 147, Mr. Drew played Thomas Earle White, the champion amateur of Philadelphia, winning one game by one ball but being defeated by Mr. White by twenty-six balls in the next match. On last Friday night, however, at the Saginaw Club in Philadelphia, Mr. McIntosh defeated Mr. White by a score of 150 to 117 in what is described as the best championship game yet played in the Quaker City.

R. D. BRYAN, a well-known actor, complains bitterly of the treatment he has received at the hands of Patrice, the soubrette, and her mother. He has just arrived from Philadelphia where the Patrice company closed its season after being out two weeks and a half. For his work Mr. Bryan says he received just \$20. Eugene Schutz was the manager and he absconded last Monday night. Mr. Bryan claims that the mother of Patrice announced herself as responsible, but that she departed for her home without paying out a penny. Some of the actors and actresses fared worse than he did, and not one even had his board paid.

WHEN Wilson Barrett made his first visit to this country there were numerous requests for him to produce here his original Silver King, but the request was not complied with for various reasons. So urgent has been the call for this play since his appearance here this time, however, that he has consented to produce it at the Fifth Avenue Theatre next Monday evening. The production will be the English one duplicated, and the play will be put on and given in every detail as it was presented at Mr. Barrett's own theatre—the Princess', London, in 1882—and afterwards given by him in the provinces over a thousand times.

DURING the latter part of last week articles were entered into between the Gilsey estate and Prof. Herrmann, by which the latter secures Dockstader's Theatre for five years at the expiration of Mr. Dockstader's lease. The house will then be turned into a combination theatre, to be known as Herrmann's Comedy Theatre, and will open in August, 1890, most probably with Herrmann's Transatlantic Vaudevilles. Regular prices will prevail, and the theatre will be greatly altered and improved. The lease includes that of the stores underneath the theatre, and these will be torn out to make the entrance to the house attractive. The theatre will not, however, be lowered to the ground floor.

## MATTERS OF FACT.

Henry Nengarde Johnson, dramatic author, has some plays for sale.

Newton Chisnell is reported to have made a pronounced hit in the part of Edwin Holt in The Great Metropolis.

John T. Kelly, the popular Irish comedian, is at liberty for the remainder of the season.

William A. Brady is reported to be meeting with phenomenal success in his great production of After Dark, turning people away nightly. Mr. Brady reports having made \$20,000 profits in fourteen weeks. He has just left the following open time, for large cities only: Weeks of Jan. 13, 17 and March 6. Mr. Brady is now booking for next season. Write or telegraph as per route.

Thanksgiving and Christmas dates are open at the Opera House, New Britain, Conn.

Maud White is reported to have made a distinct hit as Collie in J. K. Emmet's Uncle Joe.

Fanny Denham Rouse is said to have made a pronounced success in the titular role in Mother-in-Law.

The new theatre at Wellsville, N. Y., which was so successfully opened last week by Marie Hubert-Frohman, has good open time after Dec. 1. Only three attractions a month are booked.

The number of students admitted to the regular course of the American Academy of the Dramatic Arts, Lyceum Theatre Building, New York, is completed for this year. Information regarding the Special Courses of Instruction may be obtained from R. F. Hoeder, Secretary, 22 East Twenty-fourth Street, New York.

Amy Ames is at liberty.

Miss Johnstone Bennett may be addressed at the Victoria Hotel, New York.

## THE NEW YORK DRAMATIC MIRROR.

## THE HANDGLASS.

One of those gushing newspaper women who keep the country informed on the burning question of what the very latest thing in underwear is, is responsible for the statement in several of last Sunday's quarto that the New York society girls have a new craze for dainty flannel skirts, embroidered all around the edges with appropriate sentiments, such as:

I don't care what the daisies say.  
I know I'll be married some fine day.

An investigation proves that this fad is an old one with the theatrical profession, with whom it originated, and we are at liberty to divulge the following interesting examples:

Denman Thompson is said to have The Ten Commandments worked in arascene silk on the lining of his smoking-jacket.

Comedian Dixey owns a valuable assortment of sanitary woolens, each piece bearing, in crewels, the touching words: "What's the matter with Henry E. Dixey? He's all right! There's nothing the matter with him!"

Neil Burgess has "Forget Me Not" in English script on all his chest-protectors.

Duncan R. Harrison boasts of some very fine medicated flannels, with "We Are the People!" done in South Kensington work on the borders.

DeWolf Hopper possesses an India silk slumber-robe which says in, applique on the pocket: "Be good and you will be happy."

W. J. Scanlan sports a pair of blue silk suspenders that are the envy of his acquaintances. His intimate friends know that they enquire in fancy floss: "I'm Gus Pitou's star, who's star are you?"

Wilton Lackaye has the last verse of "In the Gloaming" stamped on the lining of his hat. He reads it daily.

Otis Skinner owns a bath-robe which is a dream of beauty. It has "Hon si qui mal y pense," running down the spine amid sprays of golden-rod.

Maurice Barrymore wears heliotrope silk socks with the Greek word "Mizpah" on each. (This sentiment is supposed to convey a delicate, and withal forcible, appeal to his laundress to return them in pairs.)

† † †

This is what The Pretty Typewriter made one of our correspondents say last week, in beautiful purple letters: "Adelaide Moore is heavily built for The Love Story, here next week."

† † †

Edwin Elroy, a comedian, tried to shoot a musician in Chicago on Thursday evening last, but the bullet (which is supposed to have struck the cheek of the musician) glanced off without doing any harm. Mr. Elroy expressed the sentiments of numerous professionals by his noble action. The motto which hangs over the piano in every music-hall out West, "Don't Shoot, he's doing the best he can," will now be in order in the Windy City.

† † †

A FARCE-COMEDY the name of which, from motives of delicacy, we suppress, met with an ignominious failure in Cincinnati and next morning the critic blithely versified his opinion of the piece as follows:

It was near it! Very near it!  
The audience was weary for it made them very weary.  
Or near it! Jolly near it!  
They didn't give the show but they came near it!

† † †

A Boston theatrical writer, with a candor as charming as it is unusual, makes in the *Post* of that place, the following perfectly truthful remark: "Emmet's may be the largest dog in the world, but it is not the handsomest—we have a dog of our own." We have often heard and read of the remarkable beauty of Boston audiences, taken collectively, but we have never before heard it alluded to by a native in this quaintly jocose manner.

† † †

A "BEWITCHING BLONDE AGGREGATION" recently stranded in Kansas, and it is recorded that: "Lily Hughes took a bull-terrier and a handful of Manager Martin's hair in payment of her two weeks' salary."

† † †

"WHEN a man who has been cut in two by a circular saw is saved to appear and make his fortune in a museum, it is easily seen, says a Philadelphia paper, where medical science and the play business begin to mix."

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## THE CHARITY BALL.

David Belasco and Henry De Mille's new play, The Charity Ball, was produced last (Tuesday) night at the Lyceum Theatre and, consequently, too late for us to notice critically. The plot, we understand, is based on the story of "David Copperfield," but the scenes are placed in New York. All the characters are every-day types of the business life in this city and as such will be readily recognized.

The most prominent female character is Phyllis Lee, played by Miss Henderson, who is in love with Dick Van Buren, brother of the rector of St. Mildred's, and the hero of the play. Dick, a Wall Street speculator, is played by Nelson Wheatecroft, and other roles by W. J. Le Moyne, Mrs. Walcott, Fritz Williams, Eddie Shannon, Herbert Kelso, Mrs. Whiffen, Charles Walcott, Harry Allen,

R. J. Dusen and Georgia Cayvan. Miss Cayvan is said to have a congenial role in Ann Cruger, a modern New York girl and a character based to some extent on Dickens' Agnes.

## GOSSIP OF THE TOWN.

It is reported that the Kate Purcell company has temporarily closed season.

ROBERT NICKLE, the clever sleight-of-hand performer, died in Washington last week.

ALPHONSE DAUDET'S latest comedy *La Little Pour la Vie*, will be produced in London next June.

A. C. ARTHUR has been engaged for the season as manager of the Opera House, Amesbury, Mass.

MANAGER T. C. HOWARD has been released from his contract with Arthur Wallack to produce Rosedale.

The business done by the Lost in New York company on the road is reported to be extremely good everywhere.

HELEN BANCROFT has been engaged to support Rose Coghlan and will open with that star at Providence next Monday.

ERNEST REYER'S new work *Salamoto*, will be produced at the Theatre des Monnaies, Brussels, on the 5th of February.

CHARLIE REED's colleagues of the City Directory Company, while they were in Columbus, presented him with the Elk badge.

T. H. WINNETT has copyrighted his new play *The Devil's Pool*, as also the title and mechanical effects. It will be produced next season.

GEN. W. B. BARTON, manager of Lost in New York, will put Offenbach's *Orpheus and Eurydice* on the road next season with a great cast.

THE Webster-Brady She company is doing excellent business on the road. They appeared in Atlanta, Ga., on the 14th inst. to a splendid house.

MRS. FERNANDEZ has taken the flat in the "Winchester" on Broadway, near Thirty-first Street, formerly occupied by the veteran actor, John Gilbert.

PERCY PLUNKETT and James B. Donovan, supported by Lulu Albright and a strong company, will star next season in a four-act comedy entitled *Yankee Notions*.

MABELLA STUART, formerly of The Parlor Match company, who has been lying seriously ill with peritonitis in this city for some time, is now happily reported out of danger.

A BENEFIT is shortly to be given in Boston to George Hosmer, the cossack, who was taken ill while playing with The Dark Secret company, but who is now reported out of danger.

Last week in Louisville the He, She, Hum, Her company played a return engagement to crowded houses. In some cities the play makes a hit while in others its success is but moderate.

T. H. WINNETT writes that his star Charles Erin Verner opened in Shamus O'Brien at the Bijou, Washington, on Monday night, before a crowded and enthusiastic house. Mr. Verner being called after ever act.

The opening date of the tour of The Schatzen with M. B. Curtis and Lewis Morrison, will be positively settled this week, T. W. McKinney being now in negotiation with three New York managers for time.

FRANCIS STEVENS, of the Legal Wreck company, was compelled to temporarily resign her part last week, on account of a message from her sister, Daisy Hall, of the Held by the Enemy company, who lay dangerously ill.

JOHNIE PRINCE, the star of The Reuben Gine company, recently presented Messrs. Griffin and Wilson, his managers, with an elegant toilet box, made by Taylor, of Chicago. The box has a silver plate suitably inscribed.

The funeral of David Wambold the minstrel, took place on Thursday last at Newark, the interment being at Evergreen Cemetery. Among those present were Peter Tobin, Luke Schoolcraft, Bentley Harrison and others.

The latest addition to E. P. Sullivan's repertoire is *The Banshee*; or, The Four-leaved Shamrock. It was written and copyrighted by John L. Langrishe and T. C. Howard. It is said to have great scope for spectacular effects.

SAUER'S version of *The Gladiator* is now in rehearsal by the Robert Downing company, and will be produced at an early date. The scenery and costumes, which are being prepared by leading artists, will be a brilliant feature of the production.

MARIE VAN ZANDT is at present in Paris, where she is preparing for her Winter tour, which commences at Barcelona, Dec. 6, and finishes at Madrid. This successful American artiste has added to her repertoire *L'Etoile du Nord* and *Ophelia*.

A new musical comedietta entitled, *Crazed; or, Queen of the Varieties*, has recently been written by Webster C. Fulton, a Chicago dramatic writer, and is now being played by Mrs. George S. Knight. Its first production was quite a success for that actress.

A COMPANY of French gentlemen has been organized in this city under the title of The Théâtre Franco-Américain, to give a series of performances in French. The first representation will take place at Clarendon Hall, Dec. 19, when *Le Voyage de M. Perrichon* will be performed.

An actor's versatility was probably never seen to better advantage than in the production of *Shenandoah* last Saturday. During the afternoon Henry Miller was taken ill and Frank Roberts the stage manager, who also plays the comedy role of Capt. Heartsease, essayed as well, that of Col. West, the heroic part that Mr. Miller enacts. At both the afternoon and evening performances this was done, the audience approving Mr. Roberts' work in the roles by frequent bursts of applause.

THE U. S. MAIL, George C. Jenks' musical comedy, has been taken off the road for the present season, owing to the difficulty experienced by the management in getting good time. It will be resumed, however, for the season of 1890-91, with new scenery and with as strong a cast as that of this year.

THE success of Herbert Hall Winslow's Silent Partner, with J. B. Polk in the title role, is moving C. B. Cline to enthusiasm. The company has been on the road since June 24, having opened in San Francisco. The Silent Partner follows Clara Morris at the Criterion Theatre, Brooklyn, week beginning Dec. 9, and in all probability it will be presented later in New York.

H. S. Taylor has just taken new and handsome offices in the Gilsey Building. He has a stock of over a thousand plays, both in manuscript and print. Managers and others in quest of a play will be hospitably welcomed in these offices, or if application is made by mail and the nature of the play stated, it will be invariably forwarded, from the humble farce to the more ambitious tragedy.

SYDNEY ROSENFIELD has begun suit in the United States Circuit Court to restrain Francis Wilson and his publishers from issuing a twenty-five cent pamphlet containing *The Oolah* songs and to recover the plates from which the pamphlets are printed, claiming that they belong to him. He also sues to recover royalties due on the pamphlets already printed.

MANAGER CHARLES R. BACON passed through the city on Monday on his way to Providence where Rose Coghlan opens next Monday night. She will not appear in this city until Feb. 24, when she opens at the Fourteenth Street Theatre for two weeks in a repertoire including *Jocelyn*, *Peg Woffington*, *Forget-Me-Not*, *London Assurance* and *A Wolf in Sheep's Clothing*.

THE BLACKBIRD a strong Irish drama, with some sensational mechanical effects, has been secured by Edwin Warner and Eugene O'Rourke for next season. The latter will be starred in the part of Con O'Carolan, a romantic young Irishman, which it is said is exactly suited to his robust and manly style. The entire production is under the management of Edwin Warner.

IS a Chicago court last week Marion Keith sued Mason Mitchell for damages. The circumstances of the case, we understand, are as follows: Miss Keith was engaged at the beginning of the season to play Ruth in *The Fugitive*. After playing for eight weeks to very bad business Mr. Mitchell, finding he could double the parts, tried to get rid of Miss Keith on the grounds of incompetency. The judge decided in Miss Keith's favor, and Mr. Mitchell had to settle up.

THE regular monthly re-union of the New York Press Club was held at the club-rooms on Wednesday evening last. Among the professional people present were: Wilson Barrett, Charles Wyndham, James Blamphion, Miss Mattie Ferguson, Miss Lucille Mowbray, Mrs. M. E. Fredericks, F. A. McKeown, Professor Ford, Grant Brower and Chas. T. Catlin. The music and recitations formed agreeable features, and the entertainment was greatly enjoyed by the guests.

ULIE AKERSTROM and her company, while playing Renah in Danville, had a narrow escape recently from fire. A careless stage hand in lighting the borders set fire to one of the drops. In an instant all the scenery was in a blaze, but by cutting the ropes quickly and keeping their heads cool the scene-shifters managed to save the theatre from destruction, although all the Renah scenery was lost. Happily, too, the doors had only just been opened and the theatre was empty, otherwise a most disastrous panic must have ensued.

THE THROWN UPON THE WORLD company is now finally organized as follows: Rufus Scott, proprietor; Fred D. Ellis, business manager; Prof. John Reiter, leader of orchestra; William L. Clark, stage manager; J. W. Turnbull, treasurer; John Redmond, property man; J. E. Gilbert, D. S. Murdock, Edgar Forrest, W. J. Clark, John W. Gardner, R. Milward, Robert Wild, Dan O'Brien, Charles Ward, Belle Congdon, Jacobar Prom, Stella Pickett and Jane Newcomb.

ON Tuesday afternoon, Nov. 26, Rudolph Aronson will give a special matinee performance of *Ermine* at the Casino, the entire receipts of which will go as a subscription to the guarantee fund for the World's Fair of 1892. Whatever interest may accrue from the amount raised will be donated to the Actors' Fund, and in the event of the Fair not being held in New York the entire amount will be turned over to the Fund.

DANIEL E. RALTON, a veteran actor, died at Lawrence, Mass., last week, of cancer, in the fifty-seventh year of his age. Mr. Ralton made his debut as an actor in the Boston Museum in 1850; and was the original Marks in *Uncle Tom's Cabin*. During his career he traveled over the globe, acting as support to Edwin Forrest, Dion Boucicault, E. A. Sothern, Lola Montez, Adah Jeaves Menken, and many other stars. Mr. Ralton was for many years a member of the American Dramatic Fund Association.

THE capacity of Pope's Theatre, St. Louis, was taxed last week by the crowds which, it is reported, thronged to that house to see *After Dark*, and the receipts for the opening night (Sunday) were said to mark the largest day's business with one exception that the popular theatre has ever had. The receipts for the week were \$6,200. Manager Brady has been adding new matter to the production constantly and claims that when the play opens in this city at the Grand Opera House Dec. 16 it will be brimful of novelties and improved considerably over the representation that made such a decided impression at the People's Theatre last May. The young manager has his hands full, playing Old Tom in *After Dark*, managing that attraction and the She company, and working on the new melodrama, *An Irish Arab*, in which he will present Bobby Gaylor as a star next year. His profits on the two companies this season will, it is thought, reach \$50,000.

## LETTERS TO THE EDITOR.

## BOOTIES' BABY.

PORLAND, Ore., Nov. 13, 1889.  
SIR.—In your "Professional Doings" column of your issue of Nov. 2 you have an item referring to my production of *Booties' Baby* in San Francisco lately as "piratical."

It may be misapprehension or it may be ignorance of the facts, but it is unjust to me in either case. The version of *Booties' Baby* presented by me at the Bush Street Theatre is by Frank H. Gassaway, a well-known journalist and author. It was written three years ago. I read it two years ago, and it is recorded in the Librarian's Office at Washington as having been duly copyrighted in 1886—I forget the exact date, but it was long before the English version, as produced either in England or America. Mr. Wesley Sisson read the play two years ago in San Francisco. I referred the author to him. For any further information I refer you to the author, Mr. Gassaway of San Francisco.

Furthermore, the novel being a reprint of a foreign work, it is common property, and any original dramatization is legal. Mr. Gassaway's version antedates the English one by a year or two, certainly ought to relieve it of the charge of piracy, or even plagiarism. Mr. Gassaway is prepared to establish his legal and moral rights to his version, and recognizing his rights, I pay him a mighty percentage of the receipts as royalty.

I believe it is unusual to charge a man with stealing what he has bought and paid for. I acquired the play, *Booties' Baby*, by purchase, in good faith and on legal advice. Therefore, the mere suggestion of "piracy" is an injustice which, I trust, you will recall. Very respectfully yours,

JOSEPH R. GRISMER.

[In the absence of copyright relations between this country and England, the foreign author and publisher could not prevent unauthorized American reprints of "Booties' Baby." That does not alter the fact that such appropriations of literary property are dishonest and discreditable. A dramatization of a pirated book, unauthorized by the author, may enjoy immunity from legal interference, but when the question of morality is brought in such a work is absolutely indefensible.—EDITOR DRAMATIC MIRROR.]

## NOT RELATED.

NEW YORK, Nov. 13, 1889.  
To the Editor of the *Dramatic Mirror*:  
SIR.—Some of the daily papers report the marriage of Miss Etta Weaver, and refer to her as a sister of mine. Will you kindly state for me that there is no relationship whatever existing between this lady and myself? Yours very truly,

BLANCHE WEAVER.

## A CAPITAL IDEA.

VICKSBURG, Miss., Nov. 9, 1889.  
To the Editor of the *Dramatic Mirror*:  
SIR.—I have started a "Magazine Club" in our company, which enables us to buy all the best publications of the city, and two *MIRRORS* weekly. After we have read them we will send them to Mr. Baker, of the *Actors' Fund*, to use for the benefit of the sick, in or out of the profession, as he may find it best.

As the plan is a simple one, and a nominal tax on each person from which the great benefit of a liberal supply of good reading matter is derived, I submit it to the consideration of other companies of actors who may not have thought of it.

They not only have the pleasure of reading the best monthlies published with *THE MIRROR*, but they can give to some convenient hospital a most acceptable treat.

The sum required to buy these papers is \$3 a month. If only ten actors form the club you can see that a tax of thirty cents each enables them to read the *Century*, *Scribner's*, *North American Review*, *Lippincott's*, *THE MIRROR*, etc., and for less than a cent a day one is supplied with all current news on art, literature, science and the stage.

After the club is organized, mark slips of paper with the number of persons belonging to it, then draw for your place. Number one has first choice of reading, and is allowed only three days to keep his magazine, when it must be given up to number two, etc. At the end of

## THE AMATEUR STAGE.

Like every other mortal, the amateur actor possesses many faults, but perhaps with the young Thespian egotism is paramount to all others. He believes himself well qualified to portray any character from Hamlet down to the provincial Humpty Dumpty. Meet him where you may, he is ever ready to pour into your ears effulgent promises of his own worth and of his wonderful capabilities.

Yet, see him upon the stage and how quickly his chanted praises vanish from your mind. He appears fearful of his own invention, but is supremely happy in his own attempts over the exorcitations of others. It is of no great shakes to him that one laughs at his honest witticisms, but to make the saline tear trickle down your cheek is his idea of the reward of dramatic achievement—a requital he loves with all its sweetness, and covets with all its saccharine ingredients.

Perhaps this sardonic theme is answerable for the Amaranth's colossal ambition in producing the military drama, *In the Ranks*, at the Brooklyn Academy of Music last Wednesday evening. In some respects the performance was a success, but the conventional idea of the melodrama was too closely adhered to; every inch of freedom was sacrificed in the endeavor to reach the idea handed down by the original performance, and not the slightest attempt at creative genius was apparent.

Ingenuity is pre-eminently the greatest channel to success to-day. Why then does the amateur persist in trodding the beaten path? Delineation, be it ever so perfect, is not the only principal of dramatic art. Originality go with it hand-in-hand, and unless both are coupled the chances for pronounced success are very slim.

Frederick Suydam found Ned Drayton a character that called for more dramatic power than he was capable of bestowing upon it. R. B. Throckmorton was admirably fitted to the role of Gideon Blake, and, barring a slight tendency to over act, made quite a hit. Adr. Woodruff acted the gentle and faithful Ruth Herrick with good taste. A. J. Maranly made a soldierly Capt. Holcroft, while H. H. Gardner, as the erratic Col. Wynter, had entirely too much *sang-froid*. Lizzie Wallace played Barbara Herrick delightfully, and F. Bowe successfully disguised his own personality in the disagreeable role of Richard Belton. Albert Meafoy impersonated Joe Buzzard, and bestowed upon that character a dialect that made it merely a matter of conjecture whether he was born on the Emerald Isle or within the Sound of Bow Bells.

When I first saw the comedy *Champagne and Oysters* produced I was imbued with a high idea of its worth, fascinated with its charming wit, delighted with its overflowing mirth and thought even amateurs could not obscure its beauty or cast a shadow over its bright sunshine. But alas! how changed was my opinion when I saw the Lyceum Society essay this comedy at the Criterion last week. Conspicuous for lack of intelligent conceptions and delineated at a rate of speed that would have been quite appropriate for the sleep-walking scene in *Macbeth*, the production can well be said to have fallen far short of success.

In fact, it had about the same effect upon the large audience that witnessed this performance as that sparkling beverage and crustaceous bivalve would have upon a bilious stomach. Walter Chippendale as the Rev. Godfrey Graham suffered severely from nervousness which entirely destroyed his efforts. H. C. Edwards displayed unmistakable symptoms of dramatic instinct as the cunning old sexton, but he lacked experience and adaptability. The dash and vim essential to a character like Richard Melville was as remote from C. F. Nicholson as the Andaman Islands are from civilization.

Miss Mamie Cole played the rector's wife on short notice, and under the circumstances did remarkably well; Alice Butcher portrayed Betsey Sampson in a delightful manner; Hortense Booth was a pleasing Clara Burkins; B. M. Cole a decidedly poor Leander Thornbuck, and Thomas Held considerably out of his element as Billy Weasel.

Comedy does not permit of "slow music." Quick delivery, rapid action and spontaneous freedom are its successful ingredients. If you allow your audience too much time for consideration the comedy flame flickers, its brightness grows dim and all effect is lost. Had the Booth Society born this fact in mind when they produced *My Awful Dad* at the Criterion last Wednesday evening, I think a good performance would have resulted, for, with all due respect to the title it was indeed, an awful show. Half the members of the cast were not on speaking terms with their lines, a fault too often emphasized in amateur productions. Aside from M. H. Lindman's endeavors in the titular role and a quaint bit of acting by Alice Butcher as Mrs. Bids, there is little to commend.

The Florence, the latest Thespian infant, made its first appearance at the Criterion Thursday evening in the comedy, *Love Wins*. With all due allowance for youthfulness the Florence has undoubtedly started out on its amateur voyage quite propitiously. To be

sure, excessive crudeness predominated, but a quiet ambition and a conscientious effort are the laudable attributes. Some good work was accomplished by Miss Sloat, H. C. Edwards and Mrs. Hill, and some equally bad by W. B. Varnum, B. M. Cole and E. L. Hall.

RAY REEN.

PEPI ZAMPA, OF THE COLOGNE THEATRE, writes: I beg to inform you with great pleasure that I find your SODDEN MUSICAL PASTILLES a most excellent comedy and I heartily recommend them to others, and use them constantly myself.

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## CORRESPONDENCE.

### PHILADELPHIA.

The brief engagement of Mr. and Mrs. Kendall at the Chestnut Street Theatre, which lasted two weeks, and which is now closed, was a pecuniary success. They attracted large audiences and received unstinted praise. They were for the time the idols of fashionable society and their votaries most obligingly recognized all the merits ascribed to them by the wiley manager and the critics. Such treatment was very kind and hospitable, and there is no doubt that such a tribute was due to the social worth of our visitors; but they must themselves have been amazed at the fulsome praise bestowed upon their histrionic efforts. If they accepted such praise as their just due, which is scarcely credible, they must have regretted the years spent in their native land, where they have simply been respected and adored, while their apotheosis awaited them across the sea. That they were entitled to a measure of praise cannot be denied; nor do I begrudge them any of the laurels legitimately won. As seen upon the stage, Mr. and Mrs. Kendall are exceedingly well bred, albeit they are somewhat haughty and a trifle supercilious, which, however, are ordinary results of high breeding. They carefully observe the rules of etiquette, and they exhibit a thorough knowledge of stage business. They realize how trifles make up the sum of life, therefore they bestow praiseworthy care upon details, and they add little artistic touches here and there to their performances, which have the same striking and pleasing effects as the high lights which an artist bestows upon his pictures. But they want breadth, they lack magnetism and the power to make our hearts throb in unison with theirs. They are always clever but never great. They have carefully studied their art, they are obedient to its commands, subservient to its forms; but never do they rise to the point of domination. During their engagement they were seen in *The Queen's Shilling*, *The Casino* co. in *The Brigadier* week of 18.

At the Broad Street Theatre, Richard Mansfield's production of King Richard III. continued to attract but small audiences. This result has been surprising, for the production, considered as a piece of stagecraft, is most notable and meritorious. In fact it is by far the best production and the worst performance of Richard III. ever seen here. Mr. Mansfield is entitled to much praise for his admirable scenic arrangements, and for the illumination afforded the play by the beautiful stage pictures, but his predilection for the "monologue" entertainments has in this case carried him too far, and he has given us what may be termed a lime-light portrait that is far from satisfactory. By the sacrifice of the informing dialogue, the play becomes a sort of panorama of which Richard himself is a part, and while we cannot help but be interested by the spectacle we are not pleased. By the concentration of attention upon the wicked King, all of his grosser parts are brought into prominence, and we cannot for a moment either pity or condone, and in consequence we become almost nauseated with the hideous moral monstrosity, an effect which is increased by Mr. Mansfield's constant over-acting. Yet so bold and novel is the innovation and so meritorious, in many respects, is this production, that it should command attention. The same attraction this week.

Arthur Rehan's co. presented *The Lottery of Love* at the Park Theatre and drew good houses. They gave a performance, which if not of the highest merit, was more than satisfactory and which was very enjoyable. Mr. J. H. Ryley, who appeared as Adolphus Doubledot, and who has previously been known to us only as an operatic comedian, proved himself admirably fitted for his new environment. With one or two exceptions the cast was quite acceptable. Our *Flat* week of 18.

Helen Barry appeared at the Arch Street Theatre in Victor Durand. She played to light business, and although she made a rather favorable impression she caused but little comment. Her support was satisfactory. *A Hole in the Ground* week of 18.

At the Chestnut Street Opera House the McCaul Opera co. presented *Belinda* during the fifth and last week of its engagement. The business was only fair. J. K. Emmet in *Uncle Joe* week of 18.

Maggie Mitchell appeared at the Walnut Street in Ray and did a good week's business. Robert Mantell in *Corsican Brothers* week of 18.

N. S. Wood presented at the National Theatre, his new play *Out in the Streets*. It is a somewhat interesting melodrama of concentrated form and with realistic stage effects. It drew good houses. James H. Wallack in *Sam Houston* week of 18.

Captain Swift was presented by a road co. at the Grand Opera House. It played to light business. The Ambler Opera co. and two performances by Herr Poasart week of 18.

Old Jed Prouty, upon his second and last week at the Academy of Music, played to only moderate business.

At the Standard Theatre Patrice made her first appearance in this city as a star in a drama entitled *Minors*. She was very favorably received and made many friends and admirers. She drew good houses. Nelson's Vaudeville co. week of 18.

Harry Kornell's co. played to excellent houses at the Central Theatre. The co. was composed mostly of well-known performers, all of whom were of good rank. *Gorman's Spectacular Minstrels* week of 18.

At Forepaugh's Theatre The Two Orphans was presented by an excellent co. and played to crowded houses. *Lights of London* week of 18.

At the Continental Theatre, Keller, the magician, began an engagement. He was assisted by Charles and Martha Steen, the mind readers; Sablon, the grotesque mimic and Edna, the young lady who walks in the air. As usual he drew good houses.

The Metropolitan Opera co. drew moderately well in *Pinafore* at the Lyceum Theatre. The engagement continues.

Dan Mason in *A Clean Sweep* played to good business at the Kensington Theatre. Alone in London week of 18.

At Cervantes' Opera House business continued good. The song concerning the woes of McGinty, which is slightly sung there, has made a great hit, and McGinty is now the most famous man in town, his name being upon the lips of every one.

On Wednesday afternoon last Ibsen's philosophical drama *A Doll's House* was again presented at the Broad Street Theatre. The fame of the play had evidently spread, and although the rain came down somewhat after the manner of a deluge, there was a fairly large audience. Moreover it was an intelligent and thoughtful audience, which gave to the play the closest attention, and which showed its appreciation by spontaneous, hearty and well-timed applause. The ethical problems presented by this play, while not new, are by no means easy of solution, and although the heroine has no respect for truth, nor sense of moral obligation, she is under the ban of hereditary taint, and defective education, and the sin, or rather the crime, which blights her life was committed through excess of love and a high sense of duty.

### BOSTON.

The new operetta, *Don Quixote* was brought out at the Boston Theatre week of 18. The authors, Mr. Reginald de Koven and Mr. A. B. Smith of Chicago, arrived in town on Thursday last, and superintended the rehearsals and first performance. The piece is bright and sparkling, and cannot help taking a prominent place among the favorite operettas of the day. The two authors jointly produced *The Begum*, which was brought out by McCaul's co. in this city two seasons ago. Mr. Smith was the librettist in both instances. The story is based largely on the love affairs of the two couples who appear incidentally in *Cervantes' great romance*, *Don Fernando and Doña Doña and Corderio and Lucinda*. The title part is taken by Mr. Barnacle, while Mr. Frothingham makes an admirable Sancho Panza. The piece is billed for four nights.

Francis Wilson opened to a big house at the Globe in *The Golash*, with all the accessories employed during the five months' New York run. Mr. Wilson has always been an immense favorite in Boston, and packed houses will undoubtedly be the order of the day or night during his stay.

Miss Miller and Mr. Terrell remain at the Hollis Street until the close of the present week with *Roger in Hi-De-Hi*, a play which, despite its faults, is splendidly put on and acted. W. H. Crane opens week of 18 in his new piece, *The Senator*, which has proved so great a success that he has shelved every other play on his list, and will run that alone during his two weeks' stay.

Samie Pixley opened it, at the new Tremont, with

2. Second Floor, a piece evidently suggested by Box and Cox. The two characters, however, are played by Miss Pixley alone.

The Jefferson-Florence combination remain until 23 at the Park in *The Rivals*.

Mr. McNaught's *Upside Down*, with new songs and changes, is at the Howard.

*Hands Across the Sea* has just completed its twelfth week at the Museum, a record which has been uninterrupted. It will run for at least two weeks more, when it may possibly give way to *Phyllis*, although that matter is not yet decided by the management.

### CLEVELAND.

Francis Wilson came and conquered at the Opera House with *The Golash* the first three nights of week closing 18. The theatregoers and critics voted unanimously for Wilson as the funniest comic opera comedian who has yet visited the Forest City. The first night of the engagement Marie Jansen was ill, and Nettie Lyford, a bright actress and singer, took her part very acceptably. The opera made a hit. The last three nights W. H. Crane in *On Probation* and *The Senator* to crowded houses. This unknown comedian gave great satisfaction. Julia Marlowe was of 18.

*Mankind* at the Lyceum pleased the public, and the houses were good, but the critics carp. They pronounced it trite, which perhaps it is. The scenes with the sensational scenes was nicely put on. W. H. Thompson makes the hit of the piece on *Crouching Rose* Coghill week of 18. Paul Kanvar 25.

Jacobs' Cleveland Theatre did a fine week's business with *The White Slave*, which Mr. Kennedy's co. presents in admirable style. May Newman made a distinct hit as *Liza*. *The World Against Her* week of 18.

The Star Theatre was induced to make a date last week with one Inkpen and his wife, who with a cast recruited from bad amateurs of the city produced a tart play called *On Furiously*. The actors were immature, evidently having all been plucked long before they were ripe. Manager Drew canceled Inkpen after his opening night, and the house remained dark during the remainder of the week owing to the collapse of *His Natural Life* co. Hulley and Woods co. week of 18.

At the Academy of Music a very good specialty co., called Gillett's *World of Wheels* did a remunerative business. It contains some very good people. Emerson and Cook, the latter a Cleveland, received an ovation. *World's Novelty* co. week of 18.

### CINCINNATI.

Lawrence Barrett presented his new play *Gamelon* at the Grand during the week ending 18 with good results financially. Mr. Barrett in the title role appears to excellent advantage, and Minnie Gale in the trying character of Bianca, afforded the star excellent support. The work of John A. Lane, Lawrence Hanley, Mark Lynch and Minnie Monk was thoroughly satisfactory in every respect, and coupled with the superb manner of the play's mounting, conducted largely to the general success. Edward Harrigan in *Old Lavender* and Waddy Grogan, week ending 25 followed 25 by Nat Goodwin.

Bronson Howard's war drama, *Shenandoah*, proved a strikingly attractive card at Heuck's during the week ending 18. The play is admirably constructed, handsomely staged, and most effectively directed, the more notable features in the latter direction being the *Cast*, *Kercheval West* of Frank Carlyle, and the *Gertrude Ellington* of Esther Lyon. The comedy portion of the programme was satisfactorily looked after by C. B. Hawkins, Lewis Baker and Percy Haswell, the latter's delineation of Jenny Buckthorn being exceptionally clever. Tillison's *Zigzag* co. week of 18 followed 25 by *The Corset*.

Lewis Morrison in *Pan*, supported by his clever daughter Rosabel Morrison as *Marguerite* closed a satisfactory week's stay at *Havlin's*, 18. Among the features of the entertainment deserving special mention, were Miss Jackson, Siebel, Carrie Carter's Martha and P. J. White's Valentine. The mounting of the piece reflected creditably upon the stage department of *Havlin's*. George H. Adams week of 18 in *He, She, Him and Her*. The *Stowaway* 25.

The fifth week of the Wilbur Opera Co.'s engagement at Harris' closed successfully 18, the programme for the week including *Pra Diavolo* and *Bohemian Girl*. Both operas were satisfactorily cast and effectively staged. *Nanon* and *La Mocca* will constitute the repertoire during the remainder of the engagement which terminates 25. *My Partner*, 25.

At the People's Lily Clay's *Gaity* co. finished a successful engagement 18. The honors of the week were apportioned among Alice Townsend, Keating and Flynn and Mlle Granville. The Australian Novelty co. week of 18.

ITEMS: The forty-two supernumeraries employed at the Grand in the production of *Gamelon* last week struck 18 for an increase in wages, but finally compromised—Sunday performances were given 18 at *Havlin's*, *Harris'* and *People's*, and as a sequence Lewis Morrison and his co., the *Lily Clay Burlesque* co. and the Wilbur Opera co. were all arrested, charged with violation of the Sunday Amusement Law. The cases were called before Justice Emerson of the Police Court 18, and a fine of \$100 each was imposed upon Messrs. *Havlin*, *Heuck* and Baker, the managers of the several houses, while the offending actors were dismissed upon payment of the costs. The Justice, however, informed the local managers that hereafter arrests will be made on the stage and during the performances, and that in future the bail bond in each case would be doubled. It is more than probable the liberal element being now in control in this state, that the Sunday theatrical laws will be repealed, and the local managers are making concerted action toward such end in lively fashion.—Mark Hanley, of whom your correspondent retains a most favorable remembrance since the old starring days of Louis and Alice Harrison in *Photos*, arrived last week to look after Edward Harrigan's interests.—The Thanksgiving Week attractions will consist of *Kat Goodwin* at the Grand, *The Corsair* at *Heuck's*, *My Partner* at *Harris'* and *The Stowaway* at *Havlin's*. Manager Lou Ballenberg and his lieutenant, Jim Winterburn, are jubilant over the continued success of their Sunday "Pops."—Manager James E. Penney has gone East on business.

### SAN FRANCISCO.

Last week was a golden harvest for the drama at nearly all the houses here.

Mr. Barnes of New York drew crowded houses nightly at the California and Frank Daniels did the same at the Bush Street Theatre.

*Turn of the World* is now in its second week at the Alcazar and continues to make profit for the management.

Rosina Vokes is in her fourth and last week at the Baldwin.

Last night opened the third week of Jay Rial's management at the Grand Opera House. Sophie Eyre produced *The Witch* for the first time in America, I believe, with the following cast:

Count Rupert..... William Morris

Palka..... John Jack

Simeon..... H. B. Phillips

Zavier..... Charles J. Edmonds

Lubbo..... John W. Burton

A Corporal..... Courtney Fiske

Soldier..... William Dongan

Alma..... Celia Allsliegh

Gila..... Ida Aubrey

Elsa..... Mrs. Charles J. Edmonds

May de Mar..... Gertie de Mar

Triza..... Louise Martinard

Lisette..... Greta

Gotha..... Sophie Eyre

The character of Lady Thalia, taken by Miss Eyre, is a lovely girl who, during her lover's absence at the wars, occupies herself in charitable works, and in deep study with an old philosopher.

As time lengthens, she gives her lover up as dead and devotes herself wholly to her chosen pursuits. When almost reconciled to her grievous loss, the welcoming shouts of the villagers announce the return of soldiers from the seat of war, and to the Lady Thalia's delight, with her lover, the Count Rupert at their head. Vows are renewed and the marriage decided upon, but the bright picture is marred by Lady Thalia's sister Alma, whose face has captivated the Count Rupert's fancy by reason of its resemblance to that of his plighted bride in the days gone by. Lady Thalia discovers the passion existing between the two, and in a strong scene entreats her not to rob her of all the world contains

for her. Finally she commands the girl to banish the love for Count Rupert from her heart. The Count's honor is involved, and he determines to fulfil his vow to Lady Thalia. Meanwhile the murmuring of the villagers at their lady pursuing her abstruse studies, culminates in the accusation that she is a witch, and the leader, Elsa (Mrs. C. J. Edmonds), alleges that the Lady Thalia dare not cross the threshold of the church. In the last scene the bridal party wend their way to the cathedral, but at the entrance the bride falters, and taking off her bridal crown, throws it at her sister's feet, refusing to accept the Count Rupert with a lie on his lips. The villagers standing around, misinterpret the significance of the scene, believe that she has been restrained by the powers of evil from entering the sacred edifice, and urged on by their leaders, wrest the lady from her people and so maltreat her that she sinks dying at the foot of the cross outside the church doors. The tumult attracts attention, and surrounded by friends and foes alike, with the strains of the organ trembling on the air and the perfume of the incense floating through the cathedral doors, Lady Thalia dies. I was not present, but learn that the audience received the play last night better than the critics wrote about it. Next day, also, that the Grand was largely attended and that Miss Eyre's reception was one of those old-time California welcomes with which she is so familiar.

P. S. Gilmore and his band augmented by a local chorus of 100 voices, conducted by H. J. Stewart, gave a grand concert at the Pavilion last night.

Clementina de Vere's "Shadow Song" from *Dinner* and Mr. Stewart's well-trained chorus were the best features of the affair. There were 5000 seats in the Pavilion. About 2000 were filled with friends of the chorus and members of the press and bill-boarders while about 3000 were vacant. I believe there will be a big deficit for some one to meet.

The California was overfilled last night at the opening of Kiralfy's new spectacle *Antiope*. Carmenta made a great hit. Charles Arnold in *Hans* and Mr. Stewart's well-trained chorus were the best features of the affair. There were 5000 seats in the Pavilion. About 2000 were filled with friends of the chorus and members of the press and bill-boarders while about 3000 were vacant. I believe there will be a big deficit for some one to meet.

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For the first time in many years Charles A. Gardner was seen at the Academy of Music last week in his new play, *Wutherford*. Mr. Gardner was well received and did a very nice business. Mr. Gardner's singing is very fine, and the "Lilac" had to be repeated several times every night. Julie Grau's Opera co. in *The Brigands* 17.

At the Avenue Theatre a nice paving week's business was done by J. Z. Little's World combination.

#### BALTIMORE.

At Harris' Academy of Music during the week closing to Clara Morris' engagement was an unqualified success. The audiences were both large and brilliant, the star in her best mood and the support of Frederick de Belleville and the rest of the co. excellent. Helene, Miss Morris' new play, seemed to strike the popular fancy. The Emma Juch Opera co. will give a week's grand opera in English, opening 18 in Faust.

The Great Imperial drew good houses to Ford's Opera House last week; the splendid co. engaged in its presentation made the most possible of the play and some of the stage setting was novel and effective. The shipwreck scene was particularly fine. Evans and Hoev in *The Parlor Match* begin a week's engagement 18.

The Brigands, as presented by the Carleton Opera co. at the Holliday Street Theatre week closing 18, was enjoyed by large and well-pleased audiences. The opera is full of bright, catchy music, which more than makes for the dullness and lack of humor in the libretto. William Carleton, J. K. Murray and Clara Lane, old favorites here, were cordially welcomed and by good work merited the applause they received. The chorus sang well and drilled like veterans. Lawrence Barrett will be seen in his new play, *Gambon*, week of 18.

The attendance at Forepaugh's Temple Theatre last week, during the re-engagement of J. H. Wainwick was large, the house being filled twice a day. The Bandit King was the bill, and was evidently a favorite with the audiences, which appreciated heartily every strong point in the play. The trained *troupe* were conspicuous features. Madame and Augustin Nouville in *The Boy Tramp* week of 18.

At Korman's Monumental Theatre another big week was added to the already long list of lucrative engagements. Nelson's World combination gave an attractive variety entertainment. Rents-Santley combination week of 18.

The Eagle's Nest enjoyed the usual week of good business at the Front Street Theatre week closing 18, and was given by a fair co. with fine scenic accessories. *A Wealthy Man's Crime* 18.

ITEM: Annie and Harry Myers, of the McCaull Opera co., were in town one day last week fixing up and looking after their snug little home on Edmonson avenue, near Florian Square. —The "grape" of the various theatres went on a strike last week. They had been getting fifty cents a performance and demanded one dollar for each performance and rehearsal. At present they are still striking and demanding, and at the theatre all go as "merry as a marriage bell." —At a recent social session held Nov. 10, Baltimore Lodge, No. 7, B. P. O. Elks, presented Adam Isreal, Jr., with a handsome gold-mounted baton in appreciation of services rendered them, and as a mark of their esteem for his ability as a musician. —Manager John J. Ford went to Atlantic City for a short stay last week. —The sixth piano recital at the Peabody Conservatory of Music was given by Richard Burmester 16 in a very attractive programme and before a large and critical audience. —The north east at the Academy of Music has been converted into an office, and in its present garb looks very much like a handsomely equipped bank. —A party of friends of J. B. Maher, of the French's co., went over to Washington 15 to attend the performance of that play.

#### BROOKLYN.

Bluebird, Jr., drew crowded houses week closing 16 at the Amphion. The scenery was very fine, winning great applause. The cast is excellent, including Edwin Fury, Frank Blair, Arthur Dunn, Alice Johnson, Edith Merill and Esther Williams. Roland Reed in *The Woman Voter* 18.

Hermann's Transatlantic Vaudeville Specialty co. drew packed houses at the Lee Avenue Academy. Carrie Tutsie, Harry Pepper, Trewey, Herr Sholen and others were encored time and again. Forepaugh's show of horses, dogs and elephants had good houses week closing 18. —Miss Janaschek 18.

Pat Rooney in *Pat's Wardrobe* did a fair business week closing 18 at Jacobs' Lyceum Theatre. Hardie and Von Leer in *On the Frontier* 18.

The White Slave, with May Newman in the leading role, opened at Proctor's Novelty 18.

ITEM: The Lee Avenue Academy had a little scare last Saturday night, the top rigging of the scenery catching fire, but, thanks to prompt action, the incipient blaze was speedily extinguished. —The Zouave Maenner Choir gave an excellent concert at the Amphion 18. —The solos were rendered by Ella Earle and Herr Max Trunemann who sang in excellent voice.

#### ST. LOUIS.

Rose Coghlan appeared at the Olympic Theatre week of 18 in a repertoire comprising *Jocelyn*, *Fog Wellington*, *Post-Mort*, and *London Assurance*. Miss Coghlan did splendid work in all her roles, not only in the emotional but in the comedy as well. Her co. was an excellent supporting one, and her engagement here can be counted as a dramatic success. The audience towards the end of the engagement were excellent. Duff's Opera co. in *Paula* week of 18.

Coughlin's Opera co. was at the Grand Opera House week of 18 and gave the romantic opera *The King's Fool* for the first time here. It made a most favorable impression and drew big audiences. Miss Coghlan made a hit as Prince Julian. She sang and acted charmingly. Miss Glance was good as Felina. She has a fine voice, but is weak in her acting. Della Fox made a hit also in her singing and dancing and was received many times nightly in her song, "Fair Columbia." The rest of the co. gave fair support. The opera was finely mounted and costumed. A drama. Week week of 18.

At Pepe's Theatre, after a dark, a realistic and entertaining melodrama, drew big houses. The co. in most respects was a good one and many specialties were introduced that created enthusiasm. Lewis Morris in *Not Front* week of 18.

A Chip of the Old Block played week of 18 at Peop's to good audience. Lost in Africa week of 18.

Miss W. H. Fitzpatrick presented an attachment again, the Comedie Opera, during its stay here. It was very popular due from last season. Della Fox was a former resident of St. Louis, and made quite a hit during the week. —Joseph Herbert joined the Comedie 18, and will play the part of the King's Fool, which Mr. Hartman is playing temporarily. Myrtle Lorring, a bright and promising little comedienne, native of St. Louisiana, last season a member of the Boston Comedy co., leaves in a few days for the South to join the J. F. Hartley co., which is playing St. Louis in the Southern circuit. John Bell leaves to join the Gran Opera co. now in New Orleans, in a couple of days. —Patti Stone, of this city, has joined the Comedie Opera co.

#### JERSEY CITY.

Cora Tanner and on, appeared in *Fascination* at the Academy of Music week ending 18. The star is a great favorite with our people and her engagement was marked by uniformly large houses. The co. and performance were substantially the same as open here last season. Miss Tanner's work in this piece loses none of its charm by repetition but rather grows more finished and artistic with time. The co. was acceptable and the settings and scenes appropriate. The engagement may be recorded as one of the most successful both financially and artistically of the season. *The Highest Bidder* week of 18.

#### ALABAMA.

TUSCALOOSA. —ACADEMY OF MUSIC (J. G. Brady, manager): Fisher's Cold Day 18. Performances very fair. Held business. Cal Wagner's Minstrels 18.

MONROE. —MORSE THEATRE (J. Tammington, manager): Julie Grau's Opera co. 4-5 in repertoire to good business. Miss Greenwood, for her careful and superior work, deserves special mention. Gilmore's *Twelve Temptations* 9.

TALLADEGA. —CHAMBERS' OPERA HOUSE (G. W. Chambers, manager): A Cold Day splendidly presented drew a good house 18 and gave entire satisfaction.

MONTGOMERY. —THEATRE (George P. McDonald, manager): Fisher's Cold Day 18, presented *The Brigands*. Our Angel and Pine Panthers to well-pleased audiences and very good business. The

Twelve Temptations 8, and *The Wife* co. 12-13; S. R. O. Our Irish Visitors delighted a large audience 18.

AMHISTON. —NORLE STREET THEATRE (J. H. Noble, manager): Hattie Bernard-Chase 9, presented Little Coquette to a fair audience, but failed to please. Fisher's Cold Day co. 18 to good business. The co. gave satisfaction. A Night Off 18 to a large and refined audience. —ITEM: Manager Noble, who is a manager in the Woodstock Guards, a local military organization, has had a beautiful gold badge made at a cost of \$150. He will present the badge to the best-drilled man in the company, the winner to wear the badge for six months, then to be contested for again. The soldier boys are drilling regularly, and each one expects to be the lucky one. The contest will take place in the theatre in about three weeks.

SELMA. —ACADEMY OF MUSIC (Louis Gerstman, manager): The Wife 18 to a packed house. Murray and Murphy 18; moderate business. Louis James 18 in Richard III. to excellent business.

BIRMINGHAM. —O'BRIEN OPERA HOUSE (Frank P. O'Brien, manager): Twelve Temptations to good business 6. The Wife to a large and enthusiastic audience 8-9. Main Line was to have appeared 18-19, but stranded before reaching here. Murray and Murphy presented Our Irish Visitors to an overflowing house 18.

#### ARKANSAS.

PINE BLUFF. —OPEN HOUSE (S. F. Hiltzheim, manager): Effie Elsler 2; fair business. R. D. McLean and Marie Prescott 4, in Othello to a large and fashionable audience. Jennie Calef 6, 7 to very poor business, on account of the inclemency of the weather.

PORT SMITH. —GRAND OPERA HOUSE (George Tilles, manager): Margaret Mather Oct. 28, 29, presented Romeo and Juliet and *The Merry Wives of Windsor* to good business. Miss Mather is as agreeable as ever but her support inferior to that of former seasons. R. D. McLean and Marie Prescott, who are prime favorites here, presented *The Winter's Tale* and *Othello* 30, 31; bad weather prevented the large patronage these stars deserved. Wilson's Minstrels had a fair house 18, giving a good performance. A Soap Bubble 31. —ITEM: Mr. McLean and Miss Prescott were entertained by old friends here. —Your correspondent has been derelict for several weeks, having been absent from the city on his wedding tour.

HELENA. —GRAND OPERA HOUSE (T. B. Sliger, manager): Powers' Ivy Leaf 18; Lillian Lewis 22.

#### CALIFORNIA.

LOS ANGELES. —GRAND OPERA HOUSE (Harry C. Weyatt, manager, R. S. Douglas, associate manager): The success of Minnie Maddern was most emphatic and the capture of the audience was instantaneous and complete on her first appearance 4 in *Caprice*. In *Spite of All* was presented 7; and ran the balance of the week. It was even more of a hit than *Caprice*, if possible, and her calls before the curtain were numerous. Miss Maddern has established herself as a great favorite here, and will always be heartily welcomed. Her co. was of the best, and included George Osborne, an old favorite here. Frank W. Conant, the general manager, was tendered a benefit 8, when *In Spite of All* was given to an audience testing the capacity of the house. Stuart Robson in *The Venetians* 13-16. —LOS ANGELES THEATRE (McLai and Lehman, managers): Nick Roberts' *Humpy-Dumpty* co., reinforced by Miss Jagmarina as the Fairy Queen, played 8 to a good house 18. Nellie McHenry in *For Sweet Charity* 18.

POMONA. —OPEN HOUSE (Wyatt and Lesser, managers): Frank Mayo due 18.

#### COLORADO.

COLORADO SPRINGS. —OPEN HOUSE (S. N. Nye, manager): A Brass Monkey to S. R. O. 9.

#### CONNECTICUT.

WILLIMANTIC. —LOOMER OPERA HOUSE (S. F. Loosner, proprietor): James H. Wallick's *Cattle King*, with W. A. Sands in the title role, to a fair house, 7. They have encountered a run of bad luck and will lay off till after the holidays. Kate Purcell in *Queen of the Plains* failed to appear 18. It is reported that the co. has disbanded. Peck and Farnsworth's *Uncle Tom's Cabin* 15. *Shadows of a Great City* 20.

MERIDEN. —DELEVAN OPERA HOUSE (E. H. Delevan, manager): Edwin Arden in *Barred Out* to a fair house 8. J. B. Polk in *The Silent Partner* to a good house 9. James Herne, who is an old favorite in this city, presented *Drifting Apart* 18. The piece was put on very nicely, but in the eyes of Meriden theatregoers, it is not as good a play as *Hearts of Oak*. Uncle Tom's Cabin to a fair business 18.

HARTFORD. —OPERA HOUSE (P. F. Proctor, manager): Edwin Arden's Irish drama *Barred Out* did not receive the patronage it deserved 11-12. The balance of week 18. Redmond and Mrs. Barry with a good supporting co. did a gratifying business presenting *Bermine*. The house will remain dark 18-19, caused by cancellation of Herne's *Drifting Apart*. Primrose and West's Minstrels 20. —PERSONAL: H. C. Smith, for many years the able correspondent for THE DRAMATIC MIRROR at Springfield, Mass., has entered active journalism, having joined the editorial staff of the *Republican* of that city. Mr. Smith has shown himself to be a bright news gatherer, and well qualified in every way to make a success in his chosen profession.

WINSTED. —OPERA HOUSE (J. E. Spaulding, manager): Peck and Farnsworth's *Uncle Tom's Cabin* 8, drew a good house. Co. good. Horworth's *Hibernia* Co. 18, fair business and very satisfactory entertainment. Leland T. Powers 18; packed house. The first entertainment of the People's Course. Justin Adams co. 25, week. —ITEM: W. F. Hamilton, scenic artist, commenced work last week on new scenery and drop curtain for the Opera House.

BIRMINGHAM. —STERLING OPERA HOUSE (A. M. Palmer's Jim the Penman co. to a crowded house 18; superb Horworth's *Hibernia* had a large house 18.

NEW HAVEN. —HYPERION THEATRE (G. B. Burnell, manager): Amelia B. Edwards, by invitation of President Dwight and the Yale Faculty, delivered two lectures 11-12, on Egyptology and Egyptian Art. Very large houses welcomed her each evening. Concert by Balmoral Choir drew a large audience 18.

PROCTOR'S OPERA HOUSE (Proctor and Turner, managers): Charles T. Ellis in *Casper the Devil* was the attraction at this house 11-12. Business good. Alone in London to fair business 14-16. —GRAND OPERA HOUSE (G. B. Bunnell, manager): Bennett and Moulton's Opera co. played to very large business week of 18. S. R. O. signs displayed every evening. Co. well deserves the patronage it receives.

MYSTIC. —OPERA HOUSE (Ira W. Jackson, manager): J. B. Polk presented *The Silent Partner* 18, to fair business.

#### DELAWARE.

WILMINGTON. —PROCTOR'S GRAND OPERA HOUSE (Proctor and Soulier, managers): A Royal's *Pass* played to good business 11-12. Miss Janaschek, in *Madame*, drew a very large and fashionable audience 18, which thoroughly enjoyed the performance given. Nearly every seat in the house was sold, the receipts for the performance being \$1,000. Robert Mantell in *Monarchs* 18, also played to a big house. He appeared in Othello 18 to another large audience.

#### GEORGIA.

MACON. —ACADEMY OF MUSIC (H. Horne, manager): Brady's She co. 18 to crowded house. Scenic effects very fine.

SAVANNAH. —SAVANNAH THEATRE (T. F. Johnson, manager): Webster and Brady's She 18-19. Business good. Piece mounted finely. A Night Off 4. Business good and performance satisfactory.

ATLANTA. —NEW OPERA HOUSE (D. P. Haslett, manager): A Night Off co. to a small house 6. Hattie Bernard-Chase 18.

ROME. —KEVIN OPERA HOUSE (M. A. Kevin, manager): Hattie Bernard-Chase in *Little Coquette* to a fair house 8. A Cold Day 18.

BRUNSWICK. —L'ARISON OPERA HOUSE (W. T. Glover, manager): Capital Comedy co. in *Shadows of a Home* to fair business 4. Kathleen Mavourneen, or *The Maiden's Dream* to a small house 5. Secret of Audrey Court to poor business 6.

AMERICUS. —GLOVER'S OPERA HOUSE (G. W.

Glover, proprietor): Newton Beers' *Lost in London* to good business.

ATLANTA. —DEGIVE'S OPERA HOUSE (L. De Give, manager): The Wife co. drew crowded houses 6, 7 and matinee, and performances were highly creditable. Arthur Rohan's co. 8, 9 opened with *An Arabian Night*, but the play was poorly received, and in consequence A Night Off only had a small audience. Hattie Bernard-Chase 18 to good business 11, 12. Very satisfactory performance.

#### ILLINOIS.

FREEPORT. —GERMANY HALL (H. J. Moog, manager): A Postage Stamp co. in *A Social Session* gave an excellent performance to a good house 12; McCabe and Young's Minstrels 22.

PEORIA. —GRAND OPERA HOUSE (Lem H. Wiley, manager): Still Alarm 18; Hans the Boatman 21; Emma Abbott co. 22, 23.

MONMOUTH. —OPERA HOUSE (C. Shultz, manager): Mrs. Scott Siddons in dramatic readings to a large and fashionable audience 5. Lost in Africa to good business 7; inclement weather.

BLOOMINGTON. —DURLEY THEATRE (Perry and Baker, manager): Chip of the Old Block to good business 9. Jane Coombs to a very light house 5. Jarbeam in *Starlight* to splendid business 6. Passion's Slave to poor business 7; inclement weather. A Little Tramp 9; Jolly Pathfinders 18, week.

ROCKFORD. —OPERA HOUSE (C. C. Jones, manager): Victoria Voices to a small house 6. A Postage Stamp co. in *A Social Session* 12 pleased a fair-sized audience.

DANVILLE. —GRAND OPERA HOUSE (Wm. Stewart, manager): Ullie Akerstrom in *Annette the Dancing Girl*, gave entire satisfaction to medium houses 8, 9. Casey's Troubles 18, packed house.

CAIRO. —NEW OPERA HOUSE (Sol A. Silver, manager): House dark last week. The advance agent of Effie Elsler's co. has filled the town with handbills and good-wish inscriptions. "The Des Moines Theatre co. to W. A. Baker Nov. 7, 8, 1880."

MASON CITY. —PARKER'S OPERA HOUSE (H. G. and A. T. Parker, managers): The Silver King co. to fair business 5. Co. strong.

PORT MADISON. —PORT MADISON OPERA HOUSE (E. Alton, manager): Master Frankie Jones, supported by Hohenstein and Fisher's Dramatic co. 7-9 in Disown, Sea Wolf and Carl the Outcast, to large and enthusiastic audiences.

COUNCIL BLUFFS. —DOHANY OPERA HOUSE (John Dohany, proprietor): The Muggs' Landing co. finished a two nights' engagement with matinee 7-8. May Brothman Comedy on week of 11. —ITEM: The last performance of Pow-Ha-Tan the Des Moines. There're co. presented W. A. Baker with a handsome gold watch inscribed: "The Des Moines Theatre co. to W. A. Baker Nov. 7, 8, 1880."

PORT DODGE. —PRESLER OPERA HOUSE (Guy Rankin, manager): McCabe and Young's Minstrels pleased a fair-sized audience.



ger: D. J. Ramage's Standard Theatre co. week closing.

**LEETONIA.**—**FORNEY'S OPERA HOUSE** (M. T. Towey, manager): Daniel A. Kelly supported by Henrietta Burrier in *After Seven Years* 6 to a fair house. Prof. Hubert's horses 8, 9 only fair houses, due to a rain storm.

**SHANFIELD.**—**MILLER'S OPERA HOUSE** (Miller and Dittenhofer, managers): May Davenport's Burlesque co. 6 had a crowded house. Waifs of New York 12 had a large and well pleased audience.

**MEMORIAL OPERA HOUSE** (Cobb and Boyle, managers): Evangeline 15; Nat Goodwin 21.—**CUES**: George W. Thompson, the father of the Elks, who is with the Waifs of New York co., paid Lodge No. 96 a visit 12. He gave a very interesting historical account of the foundation of the order. Brother Thompson is a past Exalted Grand Tyler and a member of New York Lodge No. 1, B. P. O. E.

**CANTON.**—**SCHAFFER'S OPERA HOUSE** (Louis Schaefer, manager): Waifs of New York played to a crowded house and did fairly well 12.—**DEATHS**: Louis Schaefer, Sr., proprietor and manager of Schaefer's Opera House; died 12.

**BELLAIRE.**—**ELYSIAN THEATRE** (Henry Pitten, manager): Katie Emmett in *Waifs of New York* had a large house 6. Nellie Free in *Silver Spur* 7; light business. Chicks had a fair house 9; good co.

**WELLSVILLE.**—**COOPER OPERA HOUSE** (W. D. Wade, manager): Nellie Free in *Silver Spur* to big business 11. *Zoro* 12.

**LANCASTER.**—**CHESTNUT STREET OPERA HOUSE** (Frank Matt, manager): The Frank Linden Dramatic co. proved a great attraction in Count of Monte Cristo, *Imaginary Son of Monte Cristo*, *Lady of Lyons*, *Damon and Pythias*, *Duke's Wife* and *Hazel Kirke* week closing.

**NEW PHILADELPHIA.**—**CITY OPERA HOUSE** (Sharp Brothers, managers): The Rose Lido co. had good houses week closing 9. Chicks drew a large and well-pleased audience 11. Barlow Brothers' Minstrels 12.

**WOOSTER.**—**QUINBY OPERA HOUSE** (Lewis McClellan, manager): House dark.—**NEW CITY OPERA HOUSE** (George Kettler, manager): First lecture of the University Course 12 by Rev. Russell Conway, of Philadelphia, drew a packed house. Oliver Byron 13.

**CIRCLEVILLE.**—**CIRCLEVILLE OPERA HOUSE** (Charles H. Kellstadt, manager): Filton and Errol's co. in Chicks 14 to a large and well-pleased audience.

**ELIAS.**—Circleville Lodge No. 77 will assist at the installation of a lodge at Washington Court House 15. In the evening the "baby lodge" will tender their visitors a banquet and ball.

**PORTSMOUTH.**—**GRAND OPERA HOUSE** (H. S. Grimes, manager): Joseph Cook delivered his celebrated lecture, "Does Death End All?" 5 to crowded houses. The Malvilles co. are doing a large business. Aiden Benedict's Fabio Romani 10. Two Old Croakers 10.—**SHOOT**: Our city has proved a good theatrical town this season and all good co. have made money here.

**YOUNGSTOWN.**—**OPERA HOUSE** (Eugene Rook, manager): A full house greeted Miles, Henshaw and Tom Brook in *The Two Old Croakers* 13. *Painted* to large houses 15, 16. A glorious spectacle.

**SHOOT**: May Howard's Burlesque comb. had a full house 11.

**SPRINGFIELD.**—**GRAND OPERA HOUSE** (Fuller Tramp, manager): Ferncliff was presented 8 to poor business, owing to a political demonstration. Lost in New York matines and night to a large house. A Tin Soldier 11 to a good house. Co. scarcely 13 to that of former years. Rhia presented Josephine 13 to a large and cultured audience. *Zig Zag* 15. Nat Goodwin 11.—**BLACK'S OPERA HOUSE** (Samuel Waldron, manager): Gray and Stephens' comb. 11, 13 gave satisfaction to good houses. The Fakir 11.

**ATLANTA.**—**ACADEMY OF MUSIC** (W. G. Robinson, manager): Athlone's Bad Boy on, played to a large house 6. General satisfaction. The Boston Symphony Orchestra Club gave lovers of music a rich treat. Among the many selections played: the "Winter Song" by Alfred De Saxe, and "Evening Breeze" by Otto Lange, were the favorites. All of the solists responded to encores. The verdict of those who were in attendance was that it was the most varied programme of its kind ever heard in the city. The May Howard Burlesque co. had a packed house 13. The Malvilles in *Painted* played to large houses 13, 14. The comedy was without doubt the first ever put on the stage in this house.

**GALLIPOLIS.**—**BETZ OPERA HOUSE** (A. L. Rundt, manager): The Malvilles Dramatic co. week of 4, presented The Little Detective, *Streets of New York*, *New Rosamay Eve*, *My Gertrudis*, *Fun in a Country School*, and *Child of the Regiment*, with *Fun in a Country School*.

**SANDUSKY.**—**SHILLER'S OPERA HOUSE** (Rutherford and Big, managers): Athlone's Comedy co. in Peck's Bad Boy to S. R. O. 12.

**UPPER SANDUSKY.**—**OPERA HOUSE** (John W. Linn, manager): May Davenport's Burlesque co. to a small audience 10. Katie Emmett's Waifs of New York co., under the management of Harry Williams 10. They gave entire satisfaction to a large and fashionable audience. *The Two Johns* 13.

**CORNING.**—**MORAHAT'S OPERA HOUSE** (John Monahan, manager): The Forbes Dramatic co., presenting *Miss Fortune* in *Black Diamonds*, *Jim the Little Wolf* to fair business 13, 14.

**WAVERLY.**—**SHILLER'S OPERA HOUSE** (Ed. H. Kinney, manager): Chicks to a good house 15. Everybody delighted.

**CHILLICOTHE.**—**MASONIC OPERA HOUSE** (E. Mansfield, manager): A Tin Soldier tested the seating capacity of the house 14.

**TOLEDO.**—**WHEELER'S OPERA HOUSE** (G. W. Brady, manager): Rio's Corral to good houses 11, 12. *Painted* to a packed house 13.—**NEW PEOPLE'S**: Doveling and Basson to good business week closing 14. *Gas Hill* 15. *City* co. 16.

**PRESTON.**—**HORN'S NEW OPERA HOUSE** (Ed. S. McCloskey, manager): Athlone's Peck's Bad Boy co. 12 to the capacity of the house.

**ALLIANCE.**—**SOURCEK'S OPERA HOUSE** (G. H. Sourbeck, manager): Nelson Conpton's co. 13; fair business.

**STURGEONVILLE.**—**CITY OPERA HOUSE** (W. D. McLaughlin, manager): Gray and Stephens' co. 8, 9 and matines to over-flowing houses. Harbor Brothers' Minstrels 13 to a large audience. A Cold Day 13; *Two Old Croakers* 13; *Lillian's Folly*; *Minstrels* 13; *Little Lord Fauntleroy*.

**LIMA.**—**FAUNTER OPERA HOUSE** (H. G. Hyde, manager): *Harriet's Pastimes* drew two immense audiences 11, 12, 13, 14 to reduced prices. Standing room was at a premium both nights. May Howard's Burlesque co. 13 gave a good variety performance to good business. Evangeline 13; *The Fakir* 13; *Eagle's Nest* 14.

**HAMILTON.**—**MUSIC HALL** (William H. Morris, manager): Charles Leder 13; good business.

**NEW YORK.**—Little Evans will play here Dec. 7, under the auspices of Hamilton Lodge of Elks on the occasion of their annual benefit.

#### OREGON.

**PORTLAND.**—**NEW PARK THEATRE** (Howe and Bell, managers): Grimes-Daviesco, in *The Burgle and The Thug* to good business 6, 7. *Milton Nodine* 10 week of 11.—**NEW PAVILION**: Gilmore's *Jubilee* 11, 12 were a decided success. The music-loving people of Portland feel grateful to Managers Howe and Bell for this treat. One drawback, and the only one, that marred the enjoyment of the affair was the fact that the Pavilion was cold, very cold, and if it is the intention of the owners to use this building much this winter they will have to place heaters throughout the whole structure.

#### PENNSYLVANIA.

**HARRISBURG.**—**OPERA HOUSE** (G. P. Morley, manager): Little Lord Fauntleroy, 11. The two performances resulted in a take of \$500, which is good for this city as matines do not possess a drawing power here at any time, regardless of merit. Two to One 12. Business decidedly poor. Miss Januschek 13. The audience was large and enthusiastic, truly applauding the fine passages in which the great actress exhibited her power. After Seven Years, a sensational melodrama was presented by D. A. Kelly to good business, 16. Dan Mason 13, 14. *Kittie Rhodes* 15.

**YORK.**—**OPERA HOUSE** (B. C. Pertz, manager): George C. Staley in *A Royal Pass* to small but well pleased audience 11. Old Joe Prouty 12.

**READING.**—**GRAND OPERA HOUSE** (George H.

Miller; manager): Miss Januschek as Mag. Morris to a large and fashionable audience 11. *Stanton's Double Uncle Tom* co. to a crowded house 12. A Royal Pass was well given to a good house 14. Dan A. Kelly in *After Seven Years* and *Shadow Detective* 21-22.—**ACADEMY OF MUSIC** (H. R. Jacobs, Manager): A Dark Secret drew crowded houses 11-13; the performance was well received. The Paymaster did a large business 14-16 and gave a good performance.

**PITTSBURGH.**—**MUSIC HALL** (W. D. Evans, manager): *Muggs' Landing* gave a good performance to a small house 15. *Royal Pass* 20. *A Rag Baby* 21. *Beacon Lights* 22. *A Legal Wrong* 21.

**DETROIT.**—**OPERA HOUSE** (Waggoner and Reis, managers): Rice's Evangeline co. 13 drew the banner house of the season, and gave a most pleasing performance. Kiralfy's Lagardere had a large house 15, and scored a success. *Harmon's Fantasma* 16, 19. *O'Neill's Monte Cristo* 20.

**FRANKLIN.**—**OPERA HOUSE** (J. P. Keene, manager): Two Old Crookes drew a big audience 11 to which they gave entire satisfaction. Evangeline was presented to S. R. O. 12.

**SCRANTON.**—**ACADEMY OF MUSIC** (C. H. Lindsay, manager): Our German Ward 11, 12, to very light business. The band and orchestra were very fine. A Dark Secret 14-16 to packed houses. The river scene was the best ever produced here. Edward Hanson was substituted in place of Mr. Hoamer, and met with rounds of applause.

**WILKES-BARRE.**—**MUSIC HALL** (M. H. Burghard, manager): The Paymaster 13, 14 to small but appreciative audience. Mr. Harrison and Miss Rudehill both won rounds of applause by their clever acting, and were called before the curtain. The company is worthy of good patronage. Fairies, Well 21. A Royal Pass (return date) 23. Capt. Swift 27.

**WARREN.**—**LIBRARY HALL** (W. A. Alexander, manager): Beacon Lights 5; large and well pleased audience.

**PLYMOUTH.**—**OPERA HOUSE** (R. N. Smith, manager): *Muggs' Landing*; fair business 11. Our German Ward 13; music fine; performance poor.—**PEOPLE'S THEATRE** (Schwartz and Co., proprietors): The Clymer Family Novelty co. had such a small house 11 that they gave no performance.

**JOHNTOWN.**—**PARKER'S OPERA HOUSE** (McCann and Flynn, managers): Despite a stormy night and the fact that the play had been given here a few weeks ago Daniel Kelly repeated his *After Seven Years* to a fair-sized and well-pleased audience. Rating Passion 14; Kindergarten 21; *Fakir* 22.

**MAHANAY CITY.**—**OPERA HOUSE** (J. J. Quirk, manager): *Muggs' Landing* on drew the largest house of the season 9. Performance good and merited the unusual box receipts of \$600. Fred Wilson's Two to One co. 15. Uncle Dan's co. 16 canceled date.—ITEM: Manager Quirk received a post, notifying him that the Uncle Dan's co. discontinued.

**MILTON.**—**GRAND OPERA HOUSE** (W. H. Smith, manager): Two to One drew a fair house 9. Poor performance Siberia 19.

**TITUSVILLE.**—**OPERA HOUSE** (C. F. Lake, proprietor): Two Old Crookes 11; good business 8. Every member of the co. gave satisfaction. Charles Bowser in *Check* 13 to fair business, giving satisfaction. Support good.

**HAZELTON.**—**HAZEL HALL** (W. J. Depau, manager): Roland Reed was booked for 13 but sent a telegram 7 stating that he would have to cancel his dates ahead on account of a sore throat.

**HEADVILLE.**—**ACADEMY OF MUSIC** (R. A. Homestead, manager): Beacon Lights, a Western drama of the lurid type, failed to please a small audience 8. The second lecture of the People's Course was delivered 11 by Bob Burdette, who entertained an extremely large and delighted audience by his humorous remarks upon "The Rise and Fall of the Monarchs." After the lecture Mr. Burdette was hampered by the Phi Kappa Psi, of which society he is an honored member. *Lagardere* 21.

**WILLIAMSPORT.**—**ACADEMY OF MUSIC** (Wm. S. Elliott, proprietor): Levy Concert co. 9, to a small but appreciative audience.

**CARONDALE.**—**OPERA HOUSE** (J. O. Hearn, manager): *Lagardere* to a very large audience 11. *Muggs' Landing* co. 12, to good house. They repeated the performance to S. R. O.

**HASTICOKE.**—**BROADWAY HALL** (F. P. Crotzer, manager): Our German Ward co. to a fair house 13 and the best pleased audience of the season.

**LANCASTER.**—**PROCTOR'S OPERA HOUSE** (C. L. Duran, manager): Miss Januschek in *Mug. Morris* delighted a crowded house 12.

**SHAKER.**—**G. A. R. OPERA HOUSE** (John F. Jeler, manager): *Ella Wilson in Two* to One drew a fair house 11. Unsatisfactory performance.

**MEYERSBURG.**—**OPERA HOUSE** (G. F. Walters, manager): *Stanton's Double Uncle Tom* co. with specialty acquisition, appeared 14, to big business at reduced prices. The Kindergarten 15 to a fair-sized audience. The latter co. is stronger than when it last visited us.—ITEM: Manager Walters has canceled several attractions on his tour that they appeared in dime houses. He considers it unjust for managers playing in cheap houses to demand fifty and seventy-five cents in provincial towns.

The latter co. is stronger than when it last visited us.—ITEM: Manager Walters' predecessor, *Imogene* business has been unusually good here this season and the prospect is very bright for the entire winter.

**CLARESBURG.**—**ELDER'S OPERA HOUSE** (Jan. F. Wood, manager): On account of extreme bad weather Ella Ellister in *The Governess* played to a small audience 11. Nellie Free in *Silver Spur* to a good business 12. Co. did not arrive till 7:30 P.M. Co. good.

**CHATTANOOGA.**—**NEW OPERA HOUSE** (Paul R. Albert, manager): *A Night Off* co. 12, 13 and matinee to good business.

nothing has been heard in twenty years. They know nothing of any such property, or of the reported windfall. I should like very much to congratulate Dan, but it looks as though his alleged windfall would not materialize.

**PROVIDENCE.**—**PROVIDENCE OPERA HOUSE**

(Robert Morrow, manager): Annie Pixley's engagement of a week drew full houses. She appeared in 22. Second Floor, *The Deacon's Daughter* and *M'lin*. Her support is very good. Signor Salvini opened a short season 18. This is a special farewell engagement which Manager Morrow has arranged with A. M. Palmer.—**GALEY OPERA HOUSE** (B. F. Keith, manager): The Tourists in a Pullman Car packed the house from orchestra rail to auditorium wall, week closing 16.

**SOUTH CAROLINA.**

**GREENVILLE.**—**GILREATH OPERA HOUSE** (J. C. Fitzgerald, manager): Gorton's Minstrels 15. Good co. Frederick Warde 16.

**SOUTH DAKOTA.**

**HURON.**—**GRAND OPERA HOUSE** (O. P. Helm, manager): *Bunch of Keys* drew a fair house 13, despite a very severe snow storm.

**SOUTH DAKOTA.**

**NASHVILLE.**—**THE VENDOME** (J. O. Wilson, manager): Eddie Ellister played to good houses the first half of the week. Rainy weather, however, interfered somewhat with the business. *The Governess*, *Maria*, and *Egypt* were presented. The *Governess*, Miss Ellister's new play, proved to be the strongest of her repertoire, which is saying much. Each subsequent visit of Miss Ellister seems only to strengthen the hold she has on the Nashville public as a popular star. There is a delightful charm and quiet force about this little lady's work that is not equalled by any other actress on the American stage. To her my hat is always lifted in appreciative admiration. Frank Weston as leading support is at all times competent and accomplished in his work. The co. is strong and very evenly balanced throughout. After an absence of two years, Nat Goodwin was greeted by a large and thoroughly well pleased house 14. He appeared in *A Gold Mine*, a play admirably suited to him, as Silas M. Woolcott stored an instantaneous and pronounced success. The piece was well staged and the co. supporting. Mr. Goodwin is an unusually strong one at round. The engagement last through the week and the audience indicates big business. *The Governess*, *W. P. Weston*, and *Gold Mine* 15.—**BROAD STREET AMBASSADE HALL**: Campanini, the violinist, paid us a return visit 11. The hall was filled with a large and cultivated audience to hear his wonderful performance. Campanini is a great artist and he was accorded an ovation here such as he deserved. He was assisted by the following local musicians: Miss Walker's contralto, Mr. Hobart, Land pianist, Miss Simpson accompanist and Justin Thacher, tenor.

**ITEM.** It is announced that Messrs. S.

and Wilson, managers); Frank I. Payne in Kentucky Bill to a large house. Everybody pleased, and a return date has been arranged.

**POND DU LAC.**—CRESCENT OPERA HOUSE (P. B. Hahn, manager): McCarthy's Mishaps, represented by the Ferguson and Mack Comedy Co., to good attendance. It is a hilarious Irish farce full of comical situations. Barney Ferguson and John S. Mack as McCarthy and Mulligan made a great hit. A crowded house will greet them on their return. Adelaide Moore presented her new play, *The Love Story*, to a very small house. For some unknown reason she failed to draw.

**MANITOWOC.**—OPERA HOUSE (John P. Dumke, manager): Boston Theatre co. opened 11 in a Vagabond Heroine to a big house. The co. remain all week, with a change of bill nightly. TURNER'S OPERA HOUSE (E. A. Hartman, manager): Adelaide Moore in *The Love Story* to a very poor house 11; excellent support.

**SHERBOGAN.**—SHERBOGAN OPERA HOUSE (J. M. Kohler, manager): Kate Crichton in *A Paper Doll* 8 to fair house. Adelaide Moore in *The Love Story* 9 to a better house than the co. deserved. We expected to see a rare treat, but were sadly disappointed. Miss Moore as Madeline Borth was a disappointment. Among those worthy of mention were Will C. Cooper as Paul Falshawe, M. Ross as Charles Marquette, and Marie E. Bingham as Mrs. Falshawe. The rest of the co. we do not care to see again. Fisk's Jubilee Singers will give an entertainment under the auspices of our Lecture Course 8.

**ANTIGO.**—OPERA HOUSE (W. E. Jones, manager): The Downfall of Man co. played to light houses 12, 13. This is a first-class co. and gave the best entertainments we have had this season, and deserved full houses. The cause of such small attendance was owing to a report circulated derogatory to the co., which was false. The entire co. proved themselves to be ladies and gentlemen while here, which will be attested by the best element in attendance.

**ITEM:** Manager Jones has rented the house to a stock co. which will put in new scenery and make other improvements.

### CANADA.

**WINNIPEG.**—PRINCESS OPERA HOUSE (Campbell and Seach, lessees): Fanny Reeves in School for Scandal and Let Astray supported by a good co. drew large houses, week closing 9. Moths next week. VICTORIA HALL: Hyers' Sisters to good business 7, 8.

**LONDON.**—GRAND OPERA HOUSE (Frank Kirchner, manager): Levy, the cornet player, with his concert co. drew a fair house 12, under the auspices of the Seventh Fusiliers.

**HALIFAX.**—ACADEMY OF MUSIC (H. B. Clarke, manager): The McDowell Stock co. are meeting with success at the Academy playing to from fair to packed houses. Their six weeks' engagement will no doubt be financially satisfactory. Gwynne's Oath was played 7-9 and Hoop of Gold 11-12. Our Regiment is to be presented the last half of week closing 16.

**HAMILTON.**—GRAND OPERA HOUSE (Thomas Reche, manager): Bootleg Baby was presented for the first time in this city 11 by Charles A. Stevenson, supported by a first-class co. The audience was not only large and fashionable but very appreciative. The co. is one of the best that has visited this city for a long time and to mention any particular member of the co. as being good would be invincible. Of the play itself nothing but praise can be said. The Levy Concert co. gave a splendid entertainment 12 to a fair-sized audience. The Lemoine Brothers opened a four nights' engagement 13 in *Brother Against Brother*. The co. are playing at reduced prices and gave a very fair performance. Trained dogs are a special feature of this co.

**MONTRÉAL.**—ACADEMY OF MUSIC (Henry Thomas, manager): Henry Lee in *The Suspect* to excellent business week of 11. Minnie Seligman, who made a hit here in Moths last season, scored a decided success. Frankie Kemble in *The Shanty Queen* week of 18. THEATRE ROYAL (Sparrow and Jacobs, managers): True Irish Hearts week of 11; large business. Wages of Sin week of 18; Woman Against Woman 25.

**CHATHAM.**—GRAND OPERA HOUSE (W. H. Harper, manager): The Anderson-Duane co. presented A Great Scheme to good business 12. The Tavernier Dramatic co. open 13 for a week.

### LETTER LIST.

The following letters came their owners at this office. They will be delivered or forwarded on personal or written application. Letters addressed for 30 days and uncalled for will be returned to the post office. Circulars and newspapers excluded from this list.

ABEL, Florence  
ARTHUR, Thomas  
ALLEN, Katie  
ALMOS, K.  
ALMOS, G. H.  
ANDREWS, Lillian  
BARNABEE, A. C.  
BROWN, Mrs. R.  
BAKER, Ella  
BUTLER, Alice  
BUTLER, N. H.  
BURGESS, W. T.  
BYRNE, Frank  
CHARLES, Charles  
DEAN, Myra  
BELFORD, Goss  
BRANICK, J. H.  
BUCHANAN, A. F.  
BENGER, F. G.  
BATES, W. S.  
BENNETT, Mrs. R.  
BOYD, James  
CAMERON, Josephine  
COFFIN, H. G.  
CARLIE, Florence  
CLINTON, Jules  
CHANDRA, Harry  
CLINE, C. B.  
COLLINS, Charles  
COOPER, Hart  
CLARK, Fred  
DREY, Sydney  
DE VERA, George  
DURANT, C. W.  
DONALDSON, G. W.  
DULON, Charles  
DUNN, Carrie  
DURKIN, Chas. S.  
DUNNED, C. F.  
ELMER, David  
ELSWORTH, Elmer E.  
Ferguson, W. J.  
FLASH, D.  
FOOT, Billy  
FOSTER, John  
FRANCIS, John  
FLEMING, W. J.  
FORD, Mrs. Louisa  
FORSTER, Kate  
FOSTER & WORMING, son  
FOWLER, John  
FLEMING, W. J.  
FRANKIE, MRS. KILLER CO.  
GENTLEMEN.—I deem it my duty to acquaint you with the wonderful care that your Microbe Killer has performed on me. Some three or four weeks ago, while hanging a picture of St. Louis James, the wire broke and the heavy frame struck me on the forehead and the wire cut my hair. I fainted that night, after which, when I was headed, I picked the same with a nail and pricked it. After suffering for over one week and trying every remedy my friends had suggested, I was induced by a brother manager in Kew & Erlanger's office to try your Microbe Killer. I purchased a gallon, and after using it for several days, the terrible pain that was on my forehead became entirely well. The most wonderful cure was a bad case of catarrh of the throat, from which I suffered for a number of weeks, and found no relief from thousands of dollars' worth of medicines and the best physicians in the country. I continued taking the medicine (your Microbe Killer), and, after using it for several weeks, it has entirely driven out one of the worst cases of catarrh of the throat known in my profession. For the benefit of my brother and sister professionals, I am induced to write this letter, and hope you are at liberty to publish the same.

Yours very truly,  
John W. Wadsworth.

The William Radam Microbe Killer Co. is located at 10 Sixth Avenue and 17th Broadway, N. Y. Call or send for pamphlet. Brooklyn office at Fulton St.

### DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, making them in time to reach us Saturday.

### DRAMATIC COMPANIES.

ALONE IN LONDON CO.: Philadelphia, Nov. 18-week.

AGNES HERNDON CO.: San Antonio, Tex., Nov. 20, 21.

ARTHUR LOVE CO.: Brookfield, Mo., Nov. 20.

ASTOR CO.: San Francisco Nov. 11—four weeks.

AUDEN BENEDICT: Charlottesville, Va., Nov. 20.

STAUNTON 21, Richmond 22, Norfolk 25, Henderson, N. C., 26, Durham 27, Danville, Va., 28, Lynchburg 29, Roanoke 30.

ADELAIDE MOORE CO.: Wausau, Wis., Nov. 20, 21.

SHREVEPORT 22, Eau Claire 23.

ARTHUR REHAN CO.: Troy, N. Y., Nov. 21-23.

AFTER SEVEN YEARS CO.: Philadelphia Nov. 18-week.

AFTER DARK CO.: St. Louis Nov. 18-week.

ADA GRAY CO.: Kansas City Mo., Nov. 18-week; St. Joseph 25, 26, Topeka, Kas., 27, 28, Lawrence 29, Atchison 20, Milwaukee Dec. 2—week.

A LEGAL WRONG CO.: Pittsburgh, Pa., Nov. 18-week; Baltimore, O., 25—week; N. Y. City, Dec. 2—week.

ANNIE PIXLEY CO.: Boston Nov. 18—three weeks.

ANDREWS DRAMATIC CO.: Cheyenne, Wyo., Nov. 18-week; Laramie 23—week; Rawlins, Dec. 2—week.

AUGUSTIN DALY'S CO.: New York City Oct. 2—indefinite.

ADAMS DRAMATIC CO.: New Brunswick, N. J., Nov. 18-week; Winsted, Ct., 25—week; Meriden, Dec. 2—week.

ABRAHAM NIGHTS CO.: Cleveland, O., Nov. 18-week.

A. M. PALMER'S CO.: Albany, N. Y., Nov. 20, Utica 21, Syracuse 22, 23.

ADELE FROST CO.: Schenectady, N. Y., Nov. 18-20.

A BUNCH OF KEYS (Eastern) CO.: Brooklyn, N. Y., Nov. 18—two weeks; Philadelphia, Pa., Dec. 2—week.

A NIGHT OFF CO.: Mobile, Ala., Nov. 20, Pensacola, Fla., 21, 22, New Orleans 25—week; Lake Charles, La., Dec. 2, Orange 3, Columbus 5, Galveston 6, 7, Houston Tex. 9, 10.

BROTH-MODJESKA CO.: New York City, Nov. 4-Dec. 7.

BALDWIN-MELVILLE CO.: Ann Arbor, Mich., Nov. 18-week.

BLUE AND THE GRAY CO.: Rochester, N. Y., Nov. 18-week; Troy 25—week; Montreal, Dec. 2—week.

BRASS MONKEY CO.: St. Louis Nov. 18—two weeks.

BARRY-FAV CO.: New York City, Sept. 2—indefinite.

BLUEDGEON, JR., CO.: Washington, D. C., Nov. 18-week.

BEACON LIGHTS CO.: Troy, N. Y., Nov. 18—week; Pittston, Pa., 25, Sunbury 26, Danville 27, Wilkes-Barre 28, Huntington 29, McKeesport 30, Pittsburgh, Dec. 2—week.

BROOMMAKER CO.: Mansfield, O., Nov. 20, Sandusky 21, Tiffin 22, Postoria 23, Findlay 25, Lima 26, Wapakoneta 27, Springfield 28, Troy 29, Dayton 30.

BOSTON THEATRE CO.: Appleton, Wis., Nov. 18-week.

CARRIE ANDERSON CO.: Auburn, Neb., Nov. 18-week.

CITY DIRECTORY CO.: Louisville, Ky., Nov. 25-week; St. Louis, Mo., Dec. 2—week.

CHARLES T. ELLIS: Birmingham, Conn., Nov. 20, New Britain 21, Springfield 22, Willimantic 22.

CAPTAIN SWIFT (Kate Clinton's) CO.: Harlem, N. Y., Nov. 18—week.

COURTLAND COMEDY CO.: North Adams, Mass., Nov. 20, Saratoga, N. Y., 21-23, Little Falls 25-27.

CLARA MORRIS CO.: N. Y. City Nov. 18—two weeks.

CHARLES WYNDHAM: N. Y. City Nov. 4—indefinite.

CORSAIR CO.: Chicago Nov. 18—week; Cincinnati 25—week.

CHARLES E. VERNER CO.: Washington, D. C., Nov. 18—week.

CHARLES A. GARDNER CO.: Selma, Ala., Nov. 20, Montgomery 21, Birmingham 22, 23, Anniston 25, Knoxville, Tenn., 26, Chattanooga 27, 28, Atlanta, Ga., 29, 30, Columbus Dec. 2, Macon 3, Athens 4, Augusta 5, Savannah 6, 7.

CORA VAN TASSELL CO.: Leesburg, Fla., Nov. 20, Ocala 21, Gainesville 22, Tallahassee 23.

CATTLE KING CO.: Glouerwater, N. Y., Nov. 20, Johnston 21, Biron 22, Rome 23.

COLD DAY (Western) CO.: Alliance, O., Nov. 21, Ada 22, Findlay 23, Adrian, Mich., 25, Mt. Clemens 26, Pontiac 27, Flint 28, Owosso 29, Lansing 30, Jackson 30, Dec. 2, Ypsilanti 3, Port Huron 4, Lapeer 5.

COLD DAY CO.: Memphis, Tenn., Nov. 18—week; Galatin 19, Bowling Green 20, Clarksville 21, Hopkinsville 22, Paducah, Ky., 23, Carroll 25, Evansville, Ind., 26, Vincennes 27, Terre Haute 28.

CASEY'S TROUBLES CO.: Peoria, Ill., Nov. 20, Joliet 21, Aurora 22, Kankakee 23, Ottawa 25, Joliet 26, Aurora 27, Galesburg 28.

CHEER CO.: Tarentum, Pa., Nov. 20, Butler 21, Apollo 22, Kittanning 23.

CORA TANNER CO.: Brooklyn, N. Y., Nov. 18—two weeks.

DEANMAN THOMPSON: N. Y. City—indefinite.

DRIFTING APART CO.: Newport, R. I., Nov. 20, Fall River, Mass., 21, Taunton 22, Woonsocket, R. I., 23, Waltham 25, Fitchburg 26, North Attleboro 27, Chelsea 28, Portland, Me., 29, 30, Boston Dec. 2—week.

DEAR IRISH BOY CO.: Litchfield, Ct., Nov. 20, Middletown, Ill., 21, Bloomington 22, Galesburg 23, Monticello 24, Quincy 25, Rock Island 27, Davenport, Ia., 28, Dubuque 29, La Crosse, Wis., 30.

DEAN'S SULLY CO.: Chicago, Nov. 25—week.

DOWNSIDE OF MAN CO.: Agnesette, Wis., Nov. 20, Menominee, Mich., 21, Berlin 22, Appleton 23, Fond du Lac 24, 30.

DEVIL'S MINE CO.: Minneapolis Minn., Nov. 18—week.

ELY STOCK CO.: Fayetteville X. C., Nov. 18—week; Winston 20-30, Danville Va., Dec. 2—week.

EDWIN ARDEN CO.: Boston Nov. 18—week; Lynn 25, Salem 26, Gloucester 26, Chelsea 26, Providence R. I., Dec. 2—week.

EDWARD HARRIGAN'S CO.: Cincinnati Nov. 18—week.

EDWARD ELLIS CO.: Owensboro Ky., Nov. 20, Louisville 21-23, Cleveland 25—week; Mansfield Dec. 2, Norwalk 1, Sandusky 2, Detroit 5-7.

ENNA FRANK'S DOT CO.: Lincoln, Neb., Nov. 21-22.

EU-NE GOODRICH CO.: Des Moines Ia., Nov. 18—week; Muscatine 25—week; Moline III. Dec. 2—week.

ESTELLE CLAYTON CO.: Mendota Ill., Nov. 20, LaSalle 21, Ottawa 22, Streator 23.

EXILES CO.: N. Y. City, Nov. 18—three weeks.

E. H. SOUTHERN: Jersey City N. J., Nov. 18—week; Philadelphia 25—two weeks.

EDWARD P. SULLIVAN CO.: Newport R. I., Nov. 18—week; Nahant N. H., Dec. 2—week.

EDWIN STUART CO.: Lebanon, Ind., Nov. 18—week.

FANTASMA (A) CO.: Reading, Pa., Nov. 20-21, Harrisburg 22-23, Philadelphia 25—week.

FRANKIE JONES CO.: Burlington, Ia., Nov. 18-20, Hannibal 21, 25—week; Jacksonville, Ill., Dec. 2-3, Springfield 25-27, Canton, O., 28-30.

FANTASMA (B) CO.: Olean, N. Y., Nov. 20-21, Bradford, Pa., 22-23, Williamsport 27-28, Pottsville 26-29.

FRANK MARY CO.: San Bernardino, Calif., Nov. 20, San Diego 22, 23, Los Angeles 25—week; San Francisco Dec. 9—two weeks.

FRANK TUCKER CO.: Owosso, Mich., Nov. 18—week; Saginaw 25—week.

FANNY DAVENPORT CO.: Kingston, Can., Nov. 20, Toronto 21-23, Chicago 25—two weeks.

FILSON-ERROL CO.: Chicago Nov. 18—week.

FAIRIE CO.: Postoria, O., Nov. 20, Lima 21, Springfield 22, Urbana 23, Hamilton 25, Chillicothe 26, Wheeling, W. Va., 27, Bellaire, O., 28, Washington, Pa., 29, Johnstown Dec. 2, Altoona 23, Harrisburg 4.

FRANKIE HAMILTON CO.: Michigan City, Ind., Nov. 1

SOL. SMITH RUSSELL CO.: Grand Rapids Mich. Nov. 20, Indianapolis 21-22; St. Louis 23—week.

SILVER KING CO.: Maquinita Ia., Nov. 21, Rock Island, Ill., 22, Moline 23, Davenport, Ia. 24.

SWEET LAVENDER CO.: Toronto, Can., Nov. 23-24.

Buffalo 25-26; Columbus, O., 27—week, Cincinnati Dec. 2—week.

SOAP BUBBLE CO.: Emporia Kas., Nov. 20, Lawrence 21, Topeka 22, 23, Kansas City 24—week.

SALVINE PROVINCIAL R. L.: Nov. 20-22, Hartford Ct., 23, New Haven 24, Pittsburg, Pa., 25—week; Philadelphia Dec. 2—week.

SI. PERKINS CO.: Leavenworth Kas., Nov. 20, Atchison 21.

THOMAS W. KEENE CO.: Little Rock Ark., Nov. 19, 20, Memphis, Tenn., 21-23, Paducah, Ky., 24.

Greensboro 25, Henderson 27, Clarksville 28, Bowling Green 29, 30, Louisville Dec. 2-4, Frankfort 5, Lexington 6, 7, Indianapolis Ind., 9-12, Columbus 9-14.

TOWN LOTS CO.: Booneville, Ia., Nov. 20, Clinton 21, Waukesha 22, Rich Hill 23.

TWELVE TEMPTATIONS: Americus, Ga., Nov. 20, Buford, Ala., 21, Columbus 22, Montgomery 26.

Mobile 27, Meridian, Miss., 28, Vicksburg 29, 30.

TIME WILL TELL CO.: Chicago, Nov. 20—week; Watertown, Wis., 21, Fond du Lac 22, Sheboygan 23, Milwaukee 24-25, Racine, Dec. 2, Pullman, Ill., 3, Joliet, 4, Ottawa 5, Moline 6, Rock Island 7, Davenport, Ia., 8, 9.

TWO OLD CROWNS: Bellair, O., Nov. 20, Zanesville 21, Lancaster 22, Chillicothe 23.

TWO E. SHEA CO.: Pottsville, Pa., Nov. 20, Norristown 21—week; Williamsport Dec. 2—week.

TWO JOHNS CO.: Warren, Pa., Nov. 20, Renova 21, Mansfield, O., 22, Upper Sandusky 23, Toledo 25—week; Detroit, Dec. 2—week.

THE WORLD AGAINST HER CO.: Cleveland, O., Nov. 20—week; Wilmington, Del., 21-27, Lancaster, Pa., 28-29.

THREE UPON THE WORLD CO.: Bridgeton, Pa., Nov. 20, Salem 21, Woodstown 22, Burlington 23.

THE WIFE CO.: New Orleans, La., Nov. 20—week; Memphis, Tenn., 21-25; Nashville Dec. 2-4, Louisville, Ky., 5-7.

TWO SISTERS CO.: New Haven, Ct., Nov. 20-22, Birmingham 23, Waterbury 24, New Britain 25, Hartford 26-27, Holyoke Dec. 2, Westfield 3, Pittsfield 4, Troy, N. Y., 5-7.

TOWNES CO.: N. Y. City Nov. 20—week; Philadelphia 29—week.

THE SOLDIER CO.: Danville, Ind., Nov. 20, Lafayette, Ind., 21, Evansville 22, Vincennes 23, Terre Haute 24, Indianapolis 25-27, Philadelphia Dec. 2—week.

THE SHOWAWAY CO.: Chicago Nov. 20—week.

TRUE IRISH HEARTS CO.: Toronto, Can., Nov. 20—week; Buffalo 21—week.

ULINE AEROSTAT CO.: Louisiana, Mo., Nov. 20, 22, Mexico 21, Columbia 22, Jefferson City 23, Sedalia 24, 25, Nevada 26, Ft. Scott, Kas., 26, Kansas City, 27, Dec. 2—week.

UNCLE HIRAM CO.: Glens Falls N. Y., Nov. 20, 21, Eastland, Vt., 22, Burlington 23.

UNION DOWNS CO.: Boston Nov. 20—week.

UNCLE TOM'S CABIN (Webster's) CO.: Washington Nov. 20—week.

UNCLE TOM'S CABIN (Sister's) CO.: Danville, Ill., Nov. 20, Bloomsburg 21, Plymouth 22, Nanticoke 23.

UNCLE TOM'S CABIN (PICK and Purman's) NO. 2 CO.: New Britain, Ct., Nov. 20, Litchfield 21, Torrington 22, Birmingham 23, New Milford 24, Danbury 25.

UNION THE LASH CO.: Hoboken, N. J., Nov. 20—week; Philadelphia 21—week.

VERITAS VOICE: Kansas City, Mo., Nov. 20—week; Omaha, Neb., 21-23, Council Bluff, Ia., 24, Sioux City 25, Des Moines Dec. 2, Marshalltown 3, Des Moines 4, 5, 6, 7, Galena 7.

VERONIQUE CO.: Burlington, Ia., Nov. 20.

W. H. CRAVEN: Buffalo, N. Y., Nov. 20-22.

WILSON BAGGETT CO.: N. Y. City Nov. 20-22.

WILL OF THE WHIP CO.: Rockford, Ill., Nov. 21, DuQuoin, Ia., 22.

WILSON THEATRE CO.: Red Wing, Minn., Nov. 20—week.

WINGS OF SIN CO.: Montreal, Can., Nov. 20—week; Toronto 21—week; N. Y. City Dec. 2-4—two weeks.

WINGS OF NEW YORK CO.: Chicago Nov. 20—two weeks.

WHITE SLAVE CO.: Brooklyn, N. Y., Nov. 20—week.

ZING-ZAG CO.: Cincinnati Nov. 20—week.

ZEPHYR TUBBY CO.: Scranton Nov. 20—week; Erie 21-23, Auburn 24, 25, Glens Falls Dec. 2, 3, Cortland 3-7, Binghamton 8—week.

ZODIAC CO.: Youngstown Nov. 20, 21, New Haven, Pa., 22, Rochester 23, Liverpool 24, Bellair 25, Wheeling, W. Va., 26.

#### OPERA AND CONCERT COMPANIES.

ARMONIA OPERA CO.: London, Can., Nov. 19, 20, 21, 22, 23, Hamilton 24, 25.

BOSTONIAN: Boston, Mass., Nov. 20—two weeks.

BENNETT-MOULTRIE OPERA CO. (No. 2): Waterbury, Ct., Nov. 20—week.

BOSTON IDEAL OPERA CO.: Minneapolis, Minn., Nov. 20—week.

COOPER OPERA CO.: Elgin, Ill., Nov. 20, Rockford 21, Milwaukee 22, 23, Minneapolis 24—week.

COUSINS OPERA CO.: Buffalo Nov. 20—week; Cleveland 21—week.

DODGE OPERA CO.: St. Louis Nov. 20—week.

ESSIE ABBOTT OPERA CO.: Peoria, Ill., 20-22, Louisville 23, 24, Nashville 25, 26, Memphis Dec. 2—week.

GRANDE BAND: San Bernardino, Cal., Nov. 20, 21, 22, 23, 24, Dodge City, Kan., 25, Wichita 26, Arkansas City 27, Sherman, Tex., 28, Dallas 29, Waco Dec. 2, Austin 3, San Antonio 4, Galveston 6, Houston 7, New Orleans 8, 9, Mobile, Ala., 10.

GRAN OPERA CO.: Galveston, Tex., Nov. 20—week.

HARVARD QUARTETTE: Akron, O., Nov. 20, 21, 22, 23, 24, Toledo 25, 26, Pontiac, Mich., 27, 28, E. Saginaw 29, 30, Grand Rapids 28, Benton Harbor 29, Valparaiso, Ind., 30.

JUKE OPERA CO.: Buffalo Nov. 20—week.

KELLOGG CONCERT CO.: Ogdensburg, N. Y., Nov. 20, Malone 21, Plattsburgh 22, Middlebury 23.

LODGE CONCERT CO.: Louisville, Ky., Nov. 20.

MCGUINN FAMILY: Noblesville, Ind., Nov. 20.

McGILL'S CO.: Pittsburgh, Pa., Nov. 20—week.

METROPOLITAN OPERA CO.: Philadelphia Oct. 22—indefinite.

MISS FAMILY: Chicago, Nov. 21, 22, Belvidere 23, Springfield 24, Delafield 25, Beloit, Wis., 27, Rockford, Ill., 28, Mt. Carroll 29, Savannah 30.

NASHVILLE STUDENTS: Sac City, Ia., Nov. 20, Oxford 21.

PEARL OF PEKIN CO.: Milwaukee, Wis., Nov. 20, Dubuque, Ia., 21, Des Moines 22, 23, Kansas City 25, 26, St. Louis, Dec. 2—week.

SAID PASHA CO.: Bridgeport, Ct., Nov. 20, Meriden 21, Newport 22, Philadelphia 23—two weeks.

THE GOLAN CO.: Boston, Nov. 20, 21—four weeks.

THE BRIGADE: Chicago Oct. 21—five weeks.

WILBUR OPERA CO.: Cincinnati—indefinite.

#### VARIETY COMPANIES.

AUSTIN'S AUSTRALIANS: Cincinnati, O., Nov. 20—week.

BOSTON STAR SPECIALTY CO.: Bridgeport, Ct., Nov. 20—week.

DUNCAN CLARKE CO.: Madison, Ind., Nov. 20.

GUS HILL'S CO.: Toledo, O., Nov. 20—week.

GASSETT BURLESQUE CO.: Lewiston, Me., Nov. 20.

HERRMANN'S VAUDEVILLE: Harlem, N. Y., Nov. 20—week.

HOWARD BURLESQUE CO.: St. Louis, Mo., Nov. 20—week; Louisville, Ky., 21—week.

HOWARD ATHENAEUM CO.: New York City Nov. 20—three weeks.

HYDE'S CO.: Rochester, N. Y., Nov. 20—three weeks.

LEWIS BROTHERS: N. Y. City, Nov. 20—week.

KENNELL'S CO.: Washington, D. C., Nov. 20—week.

MAY DAVENPORT CO.: Huntington, Ind., Nov. 20, Marion 21, Logansport 22, Peru 23.

MELTON'S CO.: Philadelphia Nov. 20—week.

MERRY OWLS CO.: Buffalo, N. Y., Nov. 20—week.

PITTSBURG 23—week; Cincinnati Dec. 2—week; St. Louis 2—week; Chicago 6—week.

RENTIE-SANTLEY CO.: Baltimore, Md., Nov. 20—week.

RELLY-WOOD'S CO.: Cleveland, O., Nov. 20—week.

ROSE HILL'S CO.: Harlem, N. Y., Nov. 20—week; Paterson, N. J., 21—week; New Haven, Ct., Dec. 2—week.

THREE MACS CO.: New York City Nov. 20—week.

VALDES SISTERS: Syracuse, N. Y., Nov. 20—week.

MINSTRELS.

EARLOW BROTHERS' MINSTRELS: Macmillan, O., Nov. 20, Uxbridge 21, Cambridge 22, Conshohocken 23.

DEGRASSI'S MINSTRELS: N. Y. City, Oct. 9—20—

FIELD'S MINSTRELS: Columbia, Tenn., Nov. 21, Murfreesboro 22, Huntsville 23, Chattanooga, Tenn., 24, Huntsville 25, Chattanooga 27, Rome, Ga., 28, Talladega, Ala., 29, Anderson 29, Gainesville, Ala., Dec. 2, Birmingham 3, Tuscaloosa 4, Meridian, Miss., 5, Aberdeen 6, Columbus 7, Jackson 9, Vicksburg 10.

GORMAN & MINSTRELS: Philadelphia Nov. 21—week; Brooklyn, N. Y., 22—week.

GORTON'S MINSTRELS: Americus, Ga., Nov. 21, Dawson 22, Albany 23, Brunswick 25, Duran 26, Fernandina, Fla., 27, St. Augustine 28, Palatka 29, Daytona 20.

GOODKAR, COOK AND DILLON'S MINSTRELS: Maysville, Ky., Nov. 20—week.

HAVERLY-CLEVELAND MINSTRELS: Lynn, Mass., Nov. 21, Fall River 22, Pawtucket, R. I., 23, New York City 24—infinity.

MCCLURE-YOUNG MINSTRELS: Independence, Ia., Nov. 20, Manchester 21, Galena, Ill., 22, Schleswig, Wis., 23, Rock Island, Ill., 24, Moline 25, Davenport, Ia., Dec. 2.

PRIMROSE WEST MINSTRELS: Hartford, Ct., Nov. 20, Providence, R. I., 21—22.

WILLIS'S MINSTRELS: Leavenworth, Kas., Nov. 20, St. Joseph, Mo., 21, Council Bluff, Ia., 22, Omaha, Neb., 23, Sioux City, Ia., 24, Lamar 25, Humboldt 26, Des Moines 27.

YOUNG'S MINSTRELS: Galena, Ill., Nov. 20, Schleswig, Wis., 21, Prospect, Ill., 22, Sterling 23, Lyons 24, Milwaukee 25, Rock Island, Ill., 26, Moline 27, Davenport, Ia., Dec. 1.

#### CIRCUSES.

BARNUM-BAILEY CO.: London, Eng., Nov. 21—infinity.

CHARINA'S: San Francisco Nov. 4—infinity.

HEFFRON'S CIRCUS: Brunswick, Ga., Nov. 21-22.

SELLS' BROTHERS' CIRCUS: Texarkana, Tex., Nov. 20, Prescott, Ark., 21, Little Rock 22, Pine Bluff 23, Snow Bird's CIRCUS: Bonnville, Ia., Nov. 20, Clinton 21, Warrensburg 22, Richhill 23.

#### MISCELLANEOUS.

BRISTOL'S EQUINES: Sherman, Tex., Nov. 20, 21, 22, Dallas 23, Fort Worth 24-25, Paris 26-29, Marshall 26-28, Palestine 29, Tyler 6, 7.

BARTHOLEMEW'S EQUINES: Providence, R. I., Nov. 20-21, Brockton 22-23—week; Hartford, Ct., Dec. 2—week.

BUFFALO BILL'S WILD WEST: Lyons, France, Nov. 20—two weeks.

COUP'S EQUUSCERULUM: Boonville, Ia., Nov. 21-22, Fayette 23, Moberly 24-25, Macon City 26-28, Brookfield 29-30, St. Jo Dec. 2—week.

FOREPAUGH'S CIRCUS: Holyoke, Mass., Nov. 20—week.

GEORGE KENNAN: New York City Nov. 20, Brooklyn 21, Stamford, Ct., 22, Morristown, N. J., 23, Brooklyn 24, Germantown, Phil., 2